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*28th January 1927.*







THE  
COMPANION  
TO THE  
PLAY-HOUSE:

OR,

An Historical Account of all the Dramatic  
WRITERS (and their Works) that have  
appeared in *Great Britain and Ireland*,

FROM THE  
Commencement of our Theatrical EXHIBITIONS,  
down to the Present Year 1764.

*Composed in the Form of a* DICTIONARY,  
For the more readily turning to any particular  
AUTHOR, or PERFORMANCE.

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VOL II.

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CONTAINING

The Lives and Productions of every Dramatic Writer for the *English*  
or *Irish* THEATRES, including not only all those Memoirs that  
have been formerly written, but also a great Number of new  
Lives and curious Anecdotes never before communicated to the  
Public.—Also the Lives of our most celebrated ACTORS, who were  
likewise Authors of any Theatrical Composition, from SHAKES-  
PEAR and JOHNSON, down to the present Times.

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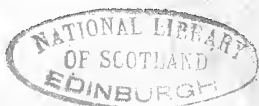
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MDCC LXIV.



# COMPTON

## PLAY-HOUSE

of the  
Theatrical Society of  
London, and the  
Theatrical Society of  
New York.

and a selection of the  
Theatrical Society of  
London, and the  
Theatrical Society of  
New York.

### VOLUME

The  
Theatrical Society of  
London, and the  
Theatrical Society of  
New York.

### LONDON

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MICRO...



# THE PLAY-HOUSE DICTIONARY.

## A D

  R. Gent. — These Initials we find prefixed to a Dramatic Piece, entitled, *The Valiant Welchman*, Tragi-Com.

None of the Writers give any Account of this Author, nor even hint at his real Name, yet I cannot help venturing one Conjecture in Regard to him, which is, that I think it not improbable to be Mr. *Robert Armin*, Author of a Comedy called the History of the *Two Maids of Moore Clacke*. — There being some Resemblance in the Manner and Stile of the two Titles, and the Difference of only six Years in their Dates, the last-nam'd Piece having been published in the Year 1609, and this before us in 1615.

ADAMS, *George*, M. A. — This is, I believe, a living Author, but has made only one Attempt in the dramatic Way, and that probably not even intended

## A D

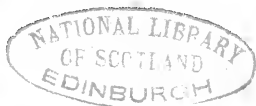
for the Stage, but only published for the more undisturb'd Perusal of the Closet. It is called,

*The Life and Death of Sophocles*. Hist. Play.

ADDISON, *Joseph*, Esq; — This very great Ornament to the Age he lived in, his own Country in particular, and to the Cause of polite Literature in general, was Son of the Rev. Dr. *Launcelot Addison*, who afterwards became Dean of *Litchfield* and *Coventry*, but at the Time of this Son's Birth was Rector of *Mileston*, near *Ambrosbury*, *Wilts*, at which Place the Subject of our present Consideration receiv'd his vital Breath, on the 1st Day of *May*, 1672. — He was very early sent to School to *Ambrosbury*, being put under the Care of the Rev. Mr. *Naisb*, then Master of that School; from thence, as soon as he had received the first Rudiments of Literature, he was removed to *Salisbury* School, taught by the Reverend

[ A ]

Mr.



Mr. *Taylor*, and after that to the *Charter-House*, where he was under the Tuition of the learned Dr. *Ellis*.—Here he first contracted an Intimacy with Mr. *Steele*, afterwards Sir *Richard*, which continued inviolable till his Death.—At about fifteen Years of Age he was enter'd of *Queen's College, Oxford*, and in about two Years afterwards, thro' the Interest of Dr. *Lancaster*, Dean of *Magdalen's*, elected into that College, and admitted to the Degrees of Bachelor and Master of Arts.

While he was at the University, he was repeatedly solicited by his Father and other Friends to enter into Holy Orders, which, altho' from his extreme Modesty and natural Diffidence he would gladly have declined, yet, in Compliance with his Father's Desires, he was once very near concluding on; when having, thro' Mr. *Congreve's* Means, become a great Favorite with that universal Patron of Poetry and the polite Arts, the famous Lord *Halifax*, that Nobleman, who had frequently regretted that so few Men of liberal Education and great Abilities applied themselves to Affairs of public Business, in which their Country might reap the Advantage of their Talents, earnestly persuaded him to lay aside this Design, and as an Encouragement for him so to do, and an Indulgence to an Inclination for Travel, which shew'd itself in Mr. *Addison*, procur'd him an annual Pension of 300*l.* from the Crown, to enable him to make the Tour of *France* and *Italy*.

On this Tour then he set out at the latter End of the Year 1699, did his Country great Honour by his extraordinary Abi-

lities, receiving in his Turn every Mark of Esteem that could be shewn to a Man of exalted Genius, particularly from Mr. *Boileau*, the famous *French* Poet, and the Abbe *Salvini*, Professor of the *Greek* Tongue in the University of *Florence*, the former of whom declar'd that he first conceived an Opinion of the *English* Genius for Poetry from Mr. *Addison's Latin* Poems, printed in the *Musæ Anglicanæ*, and the latter translated into elegant *Italian* Verse, his Epistolary Poem to Lord *Halifax*, which is esteem'd a Master-Piece in it's Kind.

In the Year 1702, as he was about to return Home, he was informed from his Friends in *England*, by Letter, that King *William* intended him the Post of Secretary to attend the Army under Prince *Eugene* in *Italy*.—This was an Office that would have been extremely acceptable to Mr. *Addison*; but his Majesty's Death, which happen'd before he could get his Appointment, put a Stop to that, together with his Pension.—This News came to him at *Geneva*; he therefore chose to make the Tour of *Germany* in his Way Home, and at *Vienna* compos'd his Treatise on Medals, which however did not make it's Appearance till after his Death.

A different Set of Ministers coming to the Management of Affairs in the Beginning of *Queen Anne's* Reign, and consequently the Interest of Mr. *Addison's* Friends being considerably weakened, he continued unemploy'd and in Obscurity till 1704, when an Accident call'd him again into Notice.

The amazing Victory gain'd by the great Duke of *Marlborough* at

at *Blenheim*, exciting a Desire in the Earl of *Godolphin*, then Lord High Treasurer, to have it celebrated in Verse, Lord *Hallifax*, to whom that Nobleman had communicated this his Wish, recommended Mr. *Addison* to him, as the only Person who was likely to execute such a Task in a Manner adequate to the Subject; in which he succeeded so happily, that when the Poem he wrote, *viz.* the *Campaign*, was finished no farther than to the celebrated Simile of the Angel, the Lord High Treasurer was so delighted with it, that he immediately presented the Author with the Place of one of the Commissioners of Appeals in the Excise, in the Room of Mr. *Locke*, who had been just promoted to the Board of Trade.

In the Year 1705, he attended Lord *Hallifax* to *Hanover*, and in the succeeding Year was appointed Under Secretary to Sir *Charles Hedges*, then Secretary of State; nor did he lose this Post on the Removal of Sir *Charles*, the Earl of *Sunderland*, who succeeded to that Gentleman, willingly continuing Mr. *Addison* as his Under-Secretary.

In 1709, Lord *Wharton* being appointed Lord Lieutenant of *Ireland*, nominated our Author Secretary for that Kingdom, the Queen at the same Time bestowing on him also the Post of Keeper of the Records in *Ireland*.—But when, in the latter End of her Majesty's Reign the Ministry was again changed, and Mr. *Addison* expected no farther Employment, he gladly submitted to a Retirement, in which he had formed a Design, which it is much to be regretted that he never had in his Power to put in Execution, *viz.* the compiling a Dic-

tionary to fix the Standard of the *English* Language upon the same Kind of Plan with the famous *Dittionario della Crusca* of the *Italians*.—A Work in no Language so much wanted as in our own, and which from so masterly, so elegant and so correct a Pen as this Gentleman's, could not have fail'd being executed to the greatest Degree of Perfection.—We have however the less Reason to lament this Loss, as the same Design has since been carried on, and brought to a Maturity that reflects the highest Honour on our Country in general, and it's Author in particular;—nor after this Character can I, I think, have need to enter into a farther Explanation, or even hint, that I mean Mr. *Samuel Johnson's* Dictionary of the *English* Language.

What prevented Mr. *Addison's* pursuing this Design, was his being again called out into public Business; for on the Death of the Queen, he was appointed Secretary to the Lords Justices; then again, in 1711, Secretary for *Ireland*, and on Lord *Sunderland's* Resignation of the Lord Lieutenancy, he was made one of the Lords Commissioners of Trade.

In 1716, he married the Countess of *Warwick*, and in the ensuing Year was raised to the high Dignity of one of her Majesty's principal Secretaries of State.—The Fatigues of this important Post being too much for Mr. *Addison's* Constitution, which was naturally not an extraordinary one, he was very soon obliged to resign it, intending for the Remainder of his Life to pursue the Completion of some literary Designs which he had planned out: but this he had no long Time allowed him for the doing, an Asthma, attended with a Dropsy, carrying

carrying him off the Stage of this World before he could finish any of his Schemes.—He departed this Life at *Holland House*, near *Kensington*, on the 17th of *June*, 1719, having then just entered into his 48th Year, and left behind him one only Daughter.

As a *Writer* we need say little of him, as the general Esteem his Works were, still are, and ever must, be held in, “pleads,” as *Shakespeare* says, *like Angels* “*Trumpet tongu’d*,” in their Behalf.—As a Poet, his *Cato* in the dramatic, and his *Campaign* in the heroic Way, will ever maintain a Place among the first Rate Works of either Kind.—Yet I cannot help thinking even these excelled by the Elegance, Accuracy, and Elevation of his *Prose Writings*; among which his Papers in the *Tatlers*, *Spectators* and *Guardians* hold a foremost Rank, and must continue the Objects of Admiration, so long as the *English* Language retains its Purity, or any Authors who have written in it continue to be read.—As a *Man*, it is impossible to say too much, and it would even extend beyond our present Limits to say enough, in his Praise, as he was in every Respect truly valuable.—In private life he was amiable, in public Employment honourable; a zealous Patriot; faithful to his Friends and steadfast to his Principles; and the noble Sentiments which every where breathe thro’ his *Cato*, are no more than Emanations of that Love for his Country, which was the constant Guide of all his Actions.—But last of all let us view him as a *Christian*, in which Light he will appear still more exalted than in any other.—And to this End nothing perhaps can more effectually

lead us than the relating an Anecdote concerning his Death, in the Words of one of the *best Men* as well as the *best Writers* now living, who, in a Pamphlet written almost entirely to introduce this little Story, speaks of him in the following Manner.

“After a long and manly, but “vain Struggle with his Distemper,” says he, “he dismissed his Physicians, and with them all Hopes of Life: but with his Hopes of Life he dismissed not his Concern for the Living, but sent for a Youth nearly related, and finely accomplished, but not above being the better for good Impressions from a dying Friend: he came; but Life now glimmering in the Socket, the dying Friend was silent.—After a decent and proper Pause, the Youth said, “*Dear Sir! you sent for me: I believe, and I hope, that you have some Commands; I shall hold them most sacred.*—May distant Ages,” proceeds this Author, “not only bear, but feel the Reply!—Forcibly grasping the Youth’s Hand, he softly said, “*See in what Peace a Christian can die.*—He spoke with Difficultly, and soon expired”—The Pamphlet from which this is quoted, is entitled, *Conjectures on original Composition*, and altho’ published Anonymous, was written by the great Dr. *Edward Young*.—Nor can I with more Propriety close my Character of Mr. *Adairson* than with this very Gentleman’s Observations on the just-mentioned Anecdote, when, after telling us that it is to this Circumstance Mr. *Tickell* refers, where, in his Lines on this great Man’s Death he has these Words,

He

## A D

*He taught us how to live ; and,  
Ob ! too high  
A Price for Knowledge, taught  
us how to die.*

thus proceeds Dr. Young ; “ had  
“ not this poor Plank been thrown  
“ out, the chief Article of his  
“ Glory would probably have  
“ been sunk for ever, and late  
“ Ages had received but a Frag-  
“ ment of his Fame.—A Frag-  
“ ment glorious indeed, for his  
“ Genius how bright ! but to  
“ commend him for Composition,  
“ tho’ immortal, is Detraction  
“ now, if there our Encomium  
“ ends.—Let us look farther to  
“ that concluding Scene, which  
“ spoke human Nature not unre-  
“ lated to the Divine.—To that  
“ let us pay the long and large  
“ Arrear of our greatly posthu-  
“ mous Applause.”

A little farther he thus termi-  
nates this noble Encomium.—  
“ If Powers were not wanting, a  
“ Monument more durable than  
“ those of Marble, should proudly  
“ rise in this ambitious Page to  
“ the new and far nobler *Addison*,  
“ than that which you and the  
“ Public have so long and so  
“ much admired :—nor this Na-  
“ tion only, for it is *Europe’s*  
“ *Addison* as well as ours ; tho’  
“ *Europe* knows not half his Ti-  
“ tles to her Esteem, being as  
“ yet unconscious that the *dying*  
“ *Addison* far outshines her *Ad-  
dison* immortal.”

Having thus given some Ac-  
count of the Life and Death of  
this great Man, nothing more re-  
mains in this Place to be done,  
but to give a List of his dramatic  
Pieces, which were the follow-  
ing three.

1. CATO. Trag.
2. The Drummer. Com.
3. ROSAMOND. Opera.

## A R

ALEXANDER, William. Vid.  
STERLING, Earl of.

ARMIN, Mr. Robert.—This  
Author lived in the Reign of  
King James the first, and was an  
eminent Comedian of that Time,  
as we may gather from the find-  
ing his Name among the Rest of  
the Performers of Rank in the  
original Drama of *Ben Jonson’s*  
*Alchymist*, 1610.—I have in an-  
other Place ventur’d a Surmise in  
Regard to his having been the  
Author of one dramatic Piece,  
from the Correspondence of the  
prefix’d Initials, (*Vid.* above, A.  
R.) we are however assur’d in  
Regard to another, to which he  
has put his Name at Length,  
*viz.*

The *Two Maids of MOORE*  
CLACKER. Historical Play.  
And it is very probable that he  
belonged to the then Company of  
Comedians, as in the Title Page  
he writes himself *One of his Ma-  
jesty’s Servants*.—There was pub-  
lished in the Year 1604, a Pam-  
phlet entitled,

*A Discourse of Elizabeth Ar-  
min, who, with some other Com-  
plices, attempted to poison her Hus-  
band.*

Whether this Anecdote has  
any Reference to our Author I  
cannot pretend to affirm, but  
think it by no Means improb-  
able, from the Correspondence of  
the Date with the Time that he  
flourished in.

ARNE, Dr. Thomas Augustine.  
—The Particulars of this Gen-  
tleman’s Life having probably had  
nothing extraordinary in them,  
have no Claim to a Place here,  
especially as he is still living,  
and it may perhaps appear as a  
Business of unnecessary Repeti-  
tion to observe to the Public what  
almost every individual of it well  
knows already, *viz.* that he is

## A Y.

one of the greatest Masters of Musical Composition at present existing, either in this or any other Kingdom.—To him the World stands indebted for the Music of many of our best Oratorios, for the Accompaniments in others of our more regular theatrical Entertainments, and for the whole of one dramatic Piece, of which he is said to be not only the Composer, but the Author, *viz.*

ARTAXERXES. Opera. *Vid.*  
APPENDIX.

ARROWSMITH, Mr. — This Gentleman was of Cambridge, and had the Degree of Master of Arts. *Langbaine* alone informs us that to him was ascribed a Play, which however was published Anonymous, entitled,

*The Reformation.* Com.

ASTON, Mr. *Anthony*. — This Gentleman, according to the Testimony of the Author of the *British Theatre*, was an Actor in some of the travelling Companies, that perform in the Country Parts of this Kingdom. — He is said in that Work to have been Author of many humorous Scenes, acted, I suppose, by Way of Drolls or Interludes in the said Company, and of a Piece which I imagine was never represented, called,

*Love in a Hurry.* Com.

AYRE, Mr. *William*. — Of this Gentleman I know nothing more than that he has favoured the Public with a Translation of that celebrated dramatic Pastoral of *Tasso*, called;

AMINTAS.

and also with that of an *Italian* Tragedy, the original Text of which he has printed Page by Page with his Translation, entitled,

MEROPE.

AYRES, Mr. *James*. — This

## B. W.

Author is mentioned no where but in the *British Theatre*, where he is said to be a Native of *Ireland* (probably yet living) and to have wrote one dramatic Piece, entitled,

*Sancho at Court.* Ballad Opera.

## B.

B. P. or BELON, Mr. *Peter*. — So does *Langbaine* interpret the two Letters prefixed to a Play, entitled,

*The Mock Duellist.* Com.

and tells us that the Gentleman whom he thus supposes the Author was at that Time living.

B. J. — These Letters stand on the Title Page of a Play, called, *The Amorous Gallant.* Com.

but none of the Writers have given the least Hint of the Author's real Name.

B. T. — These Letters only are prefixed to a Comedy, called,

*The Country Girl.*

The Writers in general however have attributed this Piece to *Anthony Brewer*.

B. W. — This Author stands in the same Predicament with the last-mentioned one; none of the Writers making any Mention of him but by the above Initials, which are prefixed to a little Piece which was never acted, but is printed by the Title of,

*The Furor.* Farce.

This Piece was published in 1717, nor do I meet with any Author nearer than the Year 1729, which is twelve Years afterwards, whose Name will correspond to these Letters; at which Time I find a Tragedy, called *Injur'd Innocence*, written by *William Billers*, Esq; and acted at *Drury Lane* with some Success. — This is certainly,

tainly not enough to authorize our *fixing* on him as the Author of the Farce before us, yet it is far from impossible that it might be only the first Essay of a Man, who afterwards aspir'd to somewhat of more Importance.

BAILEY, Mr. *Abraham*.—This Gentleman was a Member of the honourable Society of *Lincoln's-Inn*, and in the early Part of his Life wrote a Play, call'd, *The Spightful Sister*. Com.

BAILEY, Dr. *John*.—This Gentleman was a Physician.—During some leisure Hours which he could spare from Business, he amused himself in composing a dramatic Piece, called,

*The Married Coquet*. Com.  
It was never acted, and probably the Doctor never intended it for a public Representation; but being at his Decease, which was in the Year 1746, found among his Papers, it was published by Subscription for the Emolument of his Widow.

BAKER, Mr. *Thomas*.—This Gentleman was the Son of a very eminent Attorney in the City of *London*.—Whether he was himself bred up to any Business or not, I have not been able to trace, but it is apparent by the Pieces he has left behind him, that he must have devoted some Part of his Time to the Muses.—His Turn was entirely to Comedy, and his Plays in general met with Success, and were held in good Estimation.—Nor was that Approbation by any Means unjust, notwithstanding the slighting Manner in which Mr. *Whincop* has spoken of his Writings.—His Plots are in general his own, his Conduct of them pleasing, his Characters strongly drawn, (which is certainly one of the

greatest Perfections of Comedy), his Language easy and agreeable, his Wit pure and genuine, and his Satire just and poignant.—I have the more readily entered into this Encomium, which I think his Writings deserve, to vindicate their Character, as well as the Judgment of the Public which gave them the Sanction of Applause, from the Contempt thrown on them by Mr. *Whincop*, who is the only Writer that has attempted to give them any Character at all, and who indeed contradicts himself in the Character he has given, since he denies them both Wit and Humour, and yet allows them to possess the *Vis comica*, (or, as he calls it, "something to make one laugh") which certainly can never subsist without one or the other of these two Properties; but indeed Mr. *Whincop* seems on the whole to write with some Degree of Prejudice against him, throwing the same Kind of Abuse on a periodical Paper which he was the Author of, called the *Female Tatler*.

The dramatic Pieces he has left behind him are five in Number, and their Titles as follow,

1. *Act at Oxford*. Com.
2. *Fine Ladies Airs*. Com.
3. *Hampstead Heath*. Com.
4. *Humours of the Age*. Com.
5. *Tunbridge Walks*. Com.

All of them have a considerable Share of Merit, yet only one among the Number stands on the present List of Acting Plays, viz. *Tunbridge Walks*.

There is an Anecdote in Regard to a Character in this Comedy, with Respect to the Author's Character, which I might properly have taken Notice of here, but that the Reader will find

find it in the former Part of this Work in my Account of the Piece itself.

Whether the effeminate Turn of Disposition there hinted at, or this Gentleman's Attachment to the Muses, drew him from any Application to Business, or from what other Cause I know not, but during the latter Part of his Life he stood on but indifferent Terms with his Father, who allowing him but a very scanty Income, he was obliged to retire into *Worcestershire*, where *Whinsep* tells us he is reported to have died of that loathsome Disorder the *Morbus pediculosus*.

**BANKS, Mr. John.**—This Gentleman was bred an Attorney at Law, and belonged to the Society of *New-Inn*.—The dry Study of the Law however not being so suitable to his natural Disposition as the more elevated Flights of poetical Imagination, he quitted the Pursuit of Riches in the Inns of Court, for the paying his Attendance on those ragged Jades the Muses in the Theatre.—Here however he found his Rewards by no Means adequate to his Deserts. His Emoluments at the best were precarious, and the various Successes of his Pieces too feelingly convinced him of the Error in his Choice.—This however did not prevent him from pursuing with Chearfulness the Path he had taken, his Thirst of Fame, and Warmth of poetic Enthusiasm alleviating to his Imagination many disagreeable Circumstances, which Indigence, the too frequent Attendant on poetical Pursuits, frequently threw him into.

His Turn was entirely to *Tragedy*.—His Merit in which is of a peculiar Kind.—For at the same Time that his Language must be

confess'd to be extremely unpoetical, and his Numbers uncouth and inharmonious; nay, even his Characters very far from being strongly marked or distinguished, and his Episodes extremely irregular; yet it is impossible to avoid being deeply affected at the Representation, and even at the reading of his tragic Pieces.—This is owing in the general to an happy Choice of his Subjects, which are all borrowed from History, either real or romantic, and indeed the most of them from Circumstances in the Annals of our own Country, which, not only from their being familiar to our continual Recollection, but even from their having some Degree of Relation to ourselves, we are apt to receive with a Kind of partial Prepossession, and a Pre-determination to be pleased.—He has constantly chosen as the Basis of his Plays such Tales as were in themselves and their well-known Catastrophes most truly adapted to the Purposes of the Drama.—He has indeed but little varied from the Strictness of Historical Facts, yet he seems to have made it his constant Rule to keep the Scene perpetually alive, and never suffer his Characters to droop.—His Verse is not Poetry, but Prose run mad.—Yet will the false Gem sometimes approach so near in Glitter to the true one, at least in the Eyes of all but the real *Connoisseurs*, (and how small a Part of an Audience are to be ranked in this Class will need no Ghost to inform us) that Bombast will frequently pass for the true Sublime, and where it is render'd the Vehicle of Incidents in themselves affecting, and in which the Heart is apt to interest itself, it will perhaps be found to have

have a stronger Power on the human Passions than even that Property to which it is in Reality no more than a bare *Succedaneum*.—And from these Principles it is that we must account for Mr. Banks's Writings having in the general drawn more Tears from, and excited more Terror in, even judicious Audiences, than those of much more correct and more truly poetical Authors.

The Tragedies he has left behind him are eight in Number, and are as follow,

1. *Albion Queens.*
2. *CYRUS the Great.*
3. *Destruction of TROY.*
4. *Innocent Usurper.*
5. *Island Queens.* (This is only the *Albion Queens* alter'd.)
6. *Rival Kings.*
7. *Virtue betray'd.*
8. *Unhappy Favorite.*

Of these few have been performed for some Years past, excepting the *Unhappy Favorite*, or *Earl of Essex*, which continued till very lately a Stock Tragedy at both Theatres.—Mr. Jones's Tragedy on the same Subject, which came out in 1753, and since that another by Mr. Brooke, (both which see an Account of in their proper Places) seem however to have banished that also from the Stage; at least for a while.—Yet I cannot help observing, to the Honour of Mr. Banks's Play, that altho' these two Writers, and another of Eminence, viz. Mr. *Ralph*, have all handled the same Story in somewhat a different Manner, yet they have all concurr'd in borrowing many Passages from his Tragedy; and moreover, that whatever Advantages their Pieces may have over his in some Respects, yet in Point of *Pathos*, which ought to be one of the great Aims of Tragedy,

he still stands superior to them all.

The Writers on dramatic Subjects have not ascertained either the Year of the Birth or that of the Death of this Author.—His last Remains however lie interr'd in the Church of St. James's, Westminster.

BANCROFT, Mr. John.—This Author was by Profession a Surgeon; and happening to have a good Deal of Practice among the young Wits and Frequenters of the Theatres, whom the warm Favours they had met with among the fair Devotees of the *Paphian* Goddess drove to seek his Advice and Assistance, he acquir'd from their Conversation a Passion for the Muses, and an Inclination to signalize himself in their Service:—In Consequence of which Inclination he made two Essays in the dramatic Way, neither of which are devoid of Merit, nor fail'd of meeting with some Degree of Success, viz.

1. HENRY II. Trag.
2. SERTORIUS. Trag.

He died in the Year 1696, and lies interr'd in St. Paul's, Covent-Garden.—It is not improbable that he might be related to, or a Descendant from, Mr. Thomas Bancroft, of Swanton in Derbyshire, whom Sir Aston Cockaine has celebrated as a Poet of Esteem.—See Cockaine's Poems, 8vo. 1658. p. 103. 112. 116. 156.

Coxeter attributes another Play to this Author, which however he says he made a Present both of the Reputation and Profits of to Mountfort the Player.—It was entitled,

3. EDWARD III. Trag.

BARCLAY, Sir William.—Of this Gentleman I know no more than that he lived in the Reigns of

## B A

of K. *James I.* and K. *Charles I.* and that he was Author of one Play, entitled,

*The Lost Lady*, Tr.-Com.

**BARFORD, Mr. Richard.**—Of this Gentleman I meet with nothing more than the Name, and that he was Author of one dramatic Piece, called,

*The Virgin Queen*. Com.

**BARKER, Mr.**—A Gentleman of this Name is said by all the Writers to have been the Author of two dramatic Pieces, whose Titles are as follow,

1. *Beau defeated*. Com.

2. *Fidelia and Fortunatus*.

Neither of them have any Date; nor any Mention in the Title Page of their having been acted; yet the Author of the *British Theatre* fixes the latter of them about 1690. and *Coxeter* in his MS. Notes says, that the first was acted at the new Theatre in *Lincoln's-Inn-Fields*; and moreover remarks that the Mr. *Barker*, who wrote *Fidelia and Fortunatus*, is a different Person from him who was Author of the *Beau defeated*.

**BARKER, Mr. Tho.**—On the Authority of *Coxeter*, who tells us that in some of the old Catalogues this Name is inserted as Author of a Dramatic Piece, called,

*The Bloody Banquet*. Trag.

I have ventur'd to introduce him as such in this Place, altho' I cannot help thinking it attended with some Degree of Improbability, as in two several Editions of this Play, viz. in 1620 and 1639 the Letters *T. D.* are affixed to the Title Page.

**BARKSTED, William.**—Neither this Gentleman nor the under-mentioned Play are taken Notice of, or even named either by *Langbaine*, *Jacob*, *Gildon*,

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*Whincop*, or the Author of the *British Theatre*.—Yet has *Coxeter* in a MS. Note mentioned him as Author of a Dramatic Piece, called,

*HIREN*. Trag.

In Vindication of this Assertion he quotes *Hyde's Catalogue*, p. 65. and by the Date of the Play, which he sets down as 1611, Mr. *Barksted* appears to have been a Writer of *James* the first's Reign.

**BARNES, Mr. Barnaby.**—All the Mention the Writers make of this Gentleman amounts to no more than that he lived in the Reign of King *James* the first, and wrote one Play, entitled,

*The Devil's Charter*. Trag.

**BARON, Robert, Esq;**—This Author was a young Gentleman, who lived during the Reign of *Charles I.* and the Protectorship of *Oliver Cromwell*.—He received the earlier Parts of his Education at *Cambridge*, after which he became a Member of the honourable Society of *Gray's-Inn*.—During his Residence at the University, and indeed when he was no more than seventeen Years of Age, he wrote a Novel called the *Cyprian Academy*, in which he introduced the two first of the dramatic Pieces mentioned below.—The third of them is a much more regular and perfect Play, and was probably written when the Author had attained a riper Age.—The Names of them are as follows,

1. *Deorum Dona*. Masque.

2. *Griphus and Hegio*. Pastoral.

3. *Mirza*. Trag.

*Phillips* and *Winstanley* have also attributed some other Plays to him, but on what Foundation I know not, viz.

*Dick Scornor*. Com.

*Don QUIXOTE*. Com.

*Destruction*

*Deftruction of Jerufalem.*  
*Marriage of Wit and Science.*

Together with *Mafques* and *Interludes*, all which however *Langbaine* denies to be his, as he alfo does *Phillips's* Affertion that any of his Pieces were ever re-prefented on the Stage.

Mr. *Baron* had a great Intimacy with the celebrated Mr. *James Howell*, the great Traveller, in whole Collections of Letters there is one to this Gentleman (See *Howell's Letters*, Vol. III. Letter 418) who was at that Time at *Paris*.—To Mr. *Howell* in particular, and to all the Ladies and Gentlewomen of *England* in general, he has dedicated his Romance.

*BARRY*, *Lodowick*, Esq;—What this Gentleman's Rank in Life was feems fomewhat difficult to determine.—The Writers on dramatic Subjects, viz. *Langbaine*, *Jacob*, *Gildon*, *Whincop*, &c. ftilling him only Mr. *Lodowick Barry*, whereas *Anth. Wood*, in his *Athen. Oxon.* Vol. I. p. 629. calls him *Lodowick Lord Barry*, which Title *Coxeter* in his MS. has alfo beftowed on him.—This is however pofitively denied by *Whincop*, p. 91.—But let this be as it may, all Authors agree that he was of an ancient and honourable Family in *Ireland*, that he flourifhed about the Middle of K. *James* the firft's Reign, and that he wrote one dramatic Piece, entitled,

*Ram Alley.* Com.

*BASKER*, Mr. *Thomas*.—To a Gentleman of this Name, *Langbaine* informs us fome of the old Catalogues have attributed the being Author of a Play printed with the Letters *T. D.* in the Title Page, and called,

*The Bloody Banquet.* Trag.

*BEAUMONT*, *Francis*, and *John* *FLETCHER*.

As thefe two Gentlemen were, while living, the moft inviolable Friends and inseparable Companions; as in their Works alfo they were united, the *Orestes* and *Pylades* of the poetical World, it would be a Kind of Injury done to the *Manes* of their Friendship, fhould we here, after Death, feparate thofe Names which before it were found for ever join'd.—For this Reason we fhall, under this fingle Article, deliver what we have been able to collect concerning both, yet, for the Sake of Order, it will be proper firft to take fome Notice of thofe Particulars which feparately relate to each. Firft then, as his Name ftands at the Head of this Article, we will begin with

Mr. *Francis BEAUMONT*.—This Gentleman was defcended from a very ancient Family of that Name, feated at *Grace-Dieu* in *Leicefterfhire*.—His Grand-Father, *John Beaumont*, had been Master of the Rolls, and his Father, *Francis Beaumont*, one of the Judges of the Court of *Common Pleas*.—Nor was his Defcent lefs honourable on the Side of his Mother, whole Name was *Anne*, the Daughter of *George Pierrepoint* of *Home Pierrepoint* in the County of *Nottingham*, Esq; and of the fame Family from which the prefent Duke of *Kington* derives his Ancestry.

Our Poet however appears to have been only a younger Son, *Jacob* mentioning a Brother of his by the Title of Sir *Henry Beaumont*, tho' *Cibber*, in his *Lives of the Poets*, Vol. I. p. 157. calls him Sir *John Beaumont*.—He was born in the Year 1585, and received his Education at *Cambridge*, tho'

tho' in what Colledge is a Point which we have not been able to trace.—He afterwards was enter'd a Student in the *Inner Temple*.—It is not however apparent that he made any great Proficiency in the Law, that being a Study probably too dry and unentertaining to be attended to by a Man of his fertile and sprightly Genius.—And indeed, we should scarcely be surpris'd to find that he had given no Application to any Study but Poetry, nor attended on any Court but that of the *Muses*, but on the contrary our Admiration might fix itself in the opposite Extreme, and fill us with Astonishment at the extreme Assiduity of his Genius and Rapidity of his Pen, when we look back on the Voluminousness of his Works, and then enquire into the Time allowed him for them; Works that might well have taken up a long Life to have executed.—For altho', out of fifty-three Plays which are collected together as the Labours of these united Authors, Mr. *Beaumont* was concerned in much the greatest Part of them, yet he did not live to complete his thirtieth Year, the King of Terrors summoning him away in the Beginning of *March* 1615, on the 9th Day of which he was interr'd in the Entrance of *St. Benedict's Chapel* in *Westminster-Abbey*.—He left behind him only one Daughter, Mrs. *Frances Beaumont*, who must then have been an Infant, as she died in *Leicestershire* since the Year 1700.—She had been possessed of several MS. Poems of her Father's Writing, but the envious *Irish Seas*, which robbed the World of that invaluable Treasure, the remaining Part of *Spencer's Fairy Queen*, deprived it also of these Poems, which were

lost in her Voyage from *Ireland*, in which Kingdom she had resided for some Time in the Family of the Duke of *Ormond*.—Let us now proceed to our second Author,

Mr. *John Fletcher*.—This Gentleman was not more meanly descended than his poetical Colleague.—His Father, the Reverend Dr. *Fletcher*, having been first made Bishop of *Bristol* by Queen *Elizabeth*, and afterwards by the same Monarch, in the Year 1593, translated to the rich and honourable See of *London*.—Our Poet was born in 1576, and was, as well as his Friend, educated at *Cambridge*, where he made a great Proficiency in his Studies, and was accounted a very good Scholar.—His natural Vivacity of Wit, for which he was remarkable, soon render'd him a Devotee to the *Muses*, and his close Attention to their Service and fortunate Connection with a Genius equal to his own, soon rais'd him to one of the highest Places in the Temple of poetical Fame.—As he was born near ten Years before Mr. *Beaumont*, so did he also survive him by an equal Number of Years.—The general Calamity of a Plague, which happened in the Year 1625, involving him in it's great Destruction, he being at that Time forty nine Years of Age.

During the joint Lives of these two great Poets, it appears that they wrote nothing separately, excepting one little Piece by each, which seem'd of too trivial a Nature for either to require Assistance in, viz. *The Faithful Shepherd*, a Pastoral, by *Fletcher*, and *The Masque of Gray's-Inn Gentlemen*, by *Beaumont*.—Yet what Share each had in the Writing or Designing of the Pieces thus composed

composed by them jointly, there is no Possibility of determining.—It is however generally allowed that *Fletcher's* peculiar Talent was Wit, and *Beaumont's*, tho' much the younger Man, *Judgment*.—Nay, so extraordinary was the latter Property in Mr. *Beaumont*, that it is recorded of the great *Ben Jonson*, who seems moreover to have had a sufficient Degree of Self Opinion of his own Abilities, that he constantly, so long as this Gentleman lived, submitted his own Writings to his Censure, and, as it is thought, availed himself of his Judgment at least in the correcting, if not even in the contriving all his Plots.

It is probable therefore that the forming the Plots and contriving the Conduct of the Fable, the writing of the more serious and pathetic Parts, and topping the redundant Branches of *Fletcher's* Wit, whose Luxuriance, we are told, frequently stood in Need of Castigation, might be in general *Beaumont's* Portion in the Work, while *Fletcher*, whose Conversation with the *Beau Monde* (which indeed both of them from their Births and Stations in Life had been ever accustomed to) added to the volatile and lively Turn he possessed, render'd him perfectly Master of Dialogue and polite Language, might execute the Designs formed by the other, and raise the Superstructure of those lively and spirited Scenes which *Beaumont* had only laid the Foundation of; and in this he was so successful, that tho' his Wit and Raillery were extremely keen and poignant, yet they were at the same Time so perfectly genteel, that they used rather to please than disgust the very Persons on whom they seem'd to reflect.—Yet that *Fletcher* was not intirely excluded

from a Share in the Conduct of the Drama, may be gather'd from a Story related by *Winstanley*, viz. that our two Bards having concerted the rough Draught of a Tragedy over a Bottle of Wine at a Tavern, *Fletcher* said, he would undertake to *kill the King*, which Words being overheard by the Waiter, who had not happen'd to have been Witness to the Context of their Conversation, he lodged an Information of Treason against them.—But on their Explanation of it only to mean the Destruction of a theatrical Monarch, their Loyalty moreover being unquestioned, the Affair ended in a Jest.

On the whole, the Works of these Authors have undoubtedly very great Merit, and some of their Pieces deservedly stand on the List of the present Ornaments of the Theatre.—The Plots are ingenious, interesting and well managed, the Characters strongly marked, and the Dialogue sprightly and natural, yet there is in the latter a Coarseness which is not suitable to the Politeness of the present Age, and a Fondness of Repartee, which frequently runs into Obscenity, and which we may suppose was the Vice of that Time; since even the delicate *Shakespeare* himself is not entirely free from it.—But as these Authors have more of that Kind of Wit than the last mentioned Writer, it is not to be wondered if their Works were, in the licentious Reign of *Charles II.* prefer'd to his.—Now, however, to the Honour of the present Taste be it spoken, the Tables are entirely turned, and while *Shakespeare's* immortal Works are our constant and daily Fare, those of *Beaumont* and *Fletcher*, tho' delicate in their Kind, are only occasionally served

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up, and even then great Pains is ever taken to clear them of that *Fumét*, which the *Haut Gout* of their Contemporaries consider'd as their supremest Relish, but which the more undepraved Taste of ours, has been justly taught to look on as what it really is, no more than a corrupted and unwholesome Taint.

The Pieces they have left behind them are as follows.

1. *Beggar's Bush*. C
2. *Bloody Brother*. T.
3. *Bonduca*. T.
4. *Captain*. T.
5. *Chances*. C.
6. *Coronation*. Tr.-C. (claim'd by *Shirley*)
7. *Coxcomb*. C.
8. *Cupid's Revenge*. T.
9. *Custom of the Country*. C.
10. *Double Marriage*. T.
11. *Elder Brother*. C.
12. *Faithful Shepherdess*. Past. (by *Fletcher* alone.)
13. *Fair Maid of the Inn*. Tragi-Com.
14. *False One*. T.
15. *Four Plays in One*.
16. *Honest Man's Fortune*. Tr.-Com.
17. *Humorous Lieutenant*. Tr.-Com.
18. *Island Princess*. Tr.-Com.
19. *King and no King*. Tr.-C.
20. *Knight of MALTA*. Tr.-Com.
21. *Knight of the burning Pestle*. Com.
22. *Laws of CANDY*. Tr.-C.
23. *Little French Lawyer*. C.
24. *Love's Cure*. C.
25. *Love's Pilgrimage*. C.
26. *Lover's Progress*. Tr.-C.
27. *Loyal Subject*. C.
28. *Mad Lover*. Tr.-Com.
29. *Maid in the Mill*. Com.
30. *Maid's Tragedy*.
31. *Masque of Gray's-Inn Gentlemen* (by *Beaumont* alone)

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32. *Monsieur THOMAS*. (by *Fletcher* alone.)
33. *Nice Valour*. Com.
34. *Night Walker*. Com. (by *Fletcher* alone.)
35. *Noble Gentleman*. C.
36. *PHILASTER*. Tr.
37. *Pilgrim*. C.
38. *Prophetess*. Trag. Hist.
39. *Queen of CORINTH*. Tr.-Com.
40. *Rule a Wife and have a Wife*. C.
41. *Scornful Lady*. C.
42. *Sea Voyage*. C.
43. *Spanish Curate*. C.
44. *THIERRY and THEODORRET*. T.
45. *Two Noble Kinsmen*. Tr.-Com. (This Play was written by *Fletcher*, with some Assistance by *Shakespeare*.)
46. *VALENTINIAN*. T.
47. *Widow*. Com. (Assisted by *Johnson* and *Middleton*)
48. *Wife for a Month*. C.
49. *Wild Goose Chase*. C.
50. *Wit at several Weapons*. C.
51. *Wit without Money*. C.
52. *Woman Hater*. Com. (by *Fletcher* alone.)
53. *Woman pleas'd*. C.
54. *Woman's Prize*. Com. (by *Fletcher* alone.)

BECKINGHAM, Mr. Charles.

—This Gentleman was the Son of a Linnen-Draper in *Fleet-street*.

—He was educated at that great Nursery of Learning *Merchant-Taylor's-School*, under the learned Doctor *Smith*, where he made a very great Proficiency in all his Studies, and gave the strongest Testimonials of very extraordinary Abilities.—In Poetry more particularly he very early discover'd an uncommon Genius, two dramatic Pieces of his Writing being represented on the Stage before he had well compleated his twentieth

tieth Year —And those not such as requir'd the least Indulgence or Allowance on Account of his Years, but such as bore Evidence to a Boldness of Sentiment, an Accuracy of Diction, an Ingenuity of Conduct, and a Maturity of Judgment, which would have done Honour to a much more ripened Age.—The Titles of his Plays, both of which were Tragedies, are,

1. *Henry IV. of France.*
2. *Scipio Africanus.*

At the Representation of the last-mentioned Piece, which indeed was the first he wrote, his School-Master Dr. *Smith*, as a peculiar Mark of Distinction and Regard to the Merit of his Pupil, gave all his Boys a Holiday on the Afternoon of the Author's Benefit, in order to afford an Opportunity, to such of them as pleased, to pay their Compliments to their School-Fellow on that Occasion.

He was born in 1699, and besides these dramatic Pieces wrote several other Poems; but his Genius was not permitted any very long Period to expand itself in; for he died on the 18th of Feb. 1730, in the 32d Year of his Age.

**BEDLOE, Capt. William.**—This Gentleman, at the Time he lived, made himself better known and more considered on Account of his Actions than his Writings, having been a very principal and useful Evidence in the Discovery of the Popish Plot in the Reign of King *Charles II.*—The Particulars of that important Event may be seen by looking into any of the *English* Historians relating to that Period; and Captain *Bedloe's* Life, which contained little extraordinary excepting what concerned the said Plot, having been written by an unknown Hand,

and published in 1681, 8vo. being the Year after his Death, we shall refer our Readers to that Work, and only proceed to the Mention of one dramatic Piece, which he published in his Life Time, altho' never acted.—It is entitled,

*The Excommunicated Prince.*  
Trag.

The Printer having, without the Author's Knowledge, added a second Title, and called it "*The Popish Plot in a Play*," greatly excited the Curiosity of the Public, who were however much disappointed when they found the Plan of the Piece to be founded on a quite different Story.—*Anth. à Wood*, in his *Athenæ Oxon.* Vol. 2. p. 884. will not allow the Captain the Merit of this Play, but asserts that it was written partly, if not entirely, by one *Tbo. Walter*, M. A. of *Jesús College, Oxford*.

Capt. *Bedloe* died at *Bristol*, Aug. 20, 1680.

**BEHN, Mrs. Aphara, or Aphra.**—Some Kind of Dispute has arisen in Regard to this Lady's Christian Name, in Consequence of *Langbaine's* having attributed that of *Aphra* to her as a real Name, which was indeed no more than a poetical one, by which she was known and addressed by her Contemporaries.—She was a Gentlewoman by Birth, being descended from a very good Family, whose Residence was in the City of *Canterbury*.—She was born some Time in *Charles I's* Reign, but in what Year is uncertain.—Her Father's Name was *Johnson*, who, through the Interest of the Lord *Willoughby*, to whom he was related, being appointed Lieutenant-Gen. of *Surinam*, and six and thirty Islands, undertook a Journey to the *West-Indies*, taking with

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him his whole Family, among whom was our Poetess, at that Time very young.—Mr. *Johnson* died in the Voyage, but his Family reaching *Surinam*, settled there for some Years.

Here it was that she learned the History of, and acquired a personal Intimacy with, the *American* Prince *Oroonoko*, and his beloved *Imoinda*, whose Adventures she has herself so pathetically related in her celebrated Novel of that Name, and which Mr. *Southerne* afterwards made such an admirable Use of in making it the Ground-work of one of the best Tragedies in the *English* Language.—Her Intimacy with this Prince, and the Interest she took in his Concerns, added to her own Youth and Beauty, afforded an Opportunity to the ill-natur'd and censorious to accuse her of a nearer Connection with him than that of Friendship.—This, however, a Lady of her Acquaintance, who has prefixed some Memoirs of her Life to an Edition of her Novels, takes great Pains, and I think very much to the Purpose, to acquit her of.

On her Return to *London*, she became the Wife of one Mr. *Behn*, a Merchant, residing in that City, but of *Dutch* Extraction.—How long he lived after their Marriage, is not very apparent, probably not very long; for her Wit and Abilities having brought her into high Estimation at Court, King *Charles II.* fix'd on her as a proper Person to transact some Affairs of Importance abroad during the Course of the *Dutch* War.—To this Purpose she went over to *Antwerp*, where, by her Intrigues and Gallantries, she so far crept into the Secrets of State, as to answer the Ends

propos'd by sending her over.—Nay, in the latter End of 1666, she, by Means of the Influence she had over one *Vander Albert*, a *Dutchman* of Eminence, whose Heart was warmly attached to her, she wormed out of him the Design form'd by *De Ruyter*, in Conjunction with the Family of the *De Wits*, of sailing up the *Thames*, and burning the *English* Ships in their Harbours, which they afterwards put in Execution at *Rochester*.—This she immediately communicated to the *English* Court, but tho' the Event proved her Intelligence to be well grounded, yet it was at that Time only laugh'd at, which together, probably, with no great Inclination shewn to reward her for the Pains she had been at, determin'd her to drop all farther Thoughts of political Affairs, and during the Remainder of her Stay at *Antwerp*, to give herself up entirely to the Gaiety and Gallantries of the Place.—*Vander Albert* continued his Addresses, and after having made some unsuccessful Attempts to obtain the Possession of her Person on easier Terms than Matrimony, at length consented to make her his Wife; but while he was preparing at *Amsterdam* for a Journey to *England* with that Intent, a Fever carried him off, and left her free from any amorous Engagements.—She was also strongly solicited by a very old Man, of the Name of *Van Bruin*, at whose Expence she diverted herself for a Time, and then rejected him with that Ridicule which his absurd Addresses justly merited.

In her Voyage back to *England*, she was very near being lost, the Vessel she was in being driven on the Coast by a Storm, but happening to founder within Sight

Sight of Land, the Passengers were, by the timely Assistance of Boats from the Shore, all fortunately preserved.

From this Period she devoted her Life entirely to Pleasure and the Muses.—Her Works are extremely numerous, and all of them have a lively and amorous Turn.—It is no Wonder then that her Wit should gain her the Esteem of Mr. Dryden, Southerne, and other Men of Genius, as her Beauty of which in her younger Part of Life she possessed a great Share, did the Love of those of Gallantry.—Nor does she appear to have been any Stranger to the delicate Sensations of that Passion, as appears from some of her Letters to a Gentleman, with whom she corresponded under the Name of *Lycida*, and who seems not to have returned her Flame with equal Ardor, or received it with that Rapture her Charms might well have been expected to command.

Her Works, as I have before observed, were very numerous, consisting of Plays, Novels, Poems, Letters, &c.—But as our present Design only authorizes our taking Notice of her dramatic Pieces, we shall hereto subjoin a List of them, amounting to sixteen in Number, viz.

1. ABDELAZAR. T.
2. Amorous Prince. C.
3. City Heiress. C.
4. Dutch Lover. C.
5. Emperor of the Moon. Far.
6. False Count. C.
7. Feign'd Courtizans. C.
8. Forc'd Marriage. T. C.
9. Lucky Chance. C.
10. Rover. C. two Parts.
11. Roundheads. C.
12. SIR PATIENT FANCY, C.
13. Town Fop. C.

14. Widow Ranter. C.

15. Younger Brother. C.

16. Young King. T. C.

It will appear by this Catalogue that the Turn of her Genius was chiefly to Comedy.—As to the Character her Plays should maintain in the Records of dramatic History, it will be difficult to determine, since their Faults and Perfections stand in strong Opposition to each other.—In all, even the most indifferent of her Pieces, there are strong Marks of Genius and Understanding.—Her Plots are full of Business and Ingenuity, and her Dialogue sparkles with the dazzling Lustre of genuine Wit, which every where glitters among it.—But then she has been accused, and that not without great Justice, of interlarding her Comedies with the most indecent Scenes, and giving an Indulgence in her Wit to the most indelicate Expressions.—To this Accusation she has herself made some Reply in the *Preface* to the *Lucky Chance*; but the retorting the Charge of Prudery and Preciseness on her Accusers, is far from being a sufficient Exculpation of herself.—The best, and perhaps the only true Excuse that can be made for it is, that altho' she might herself have as great an Aversion as any One to loose Scenes or too warm Descriptions, yet, as she wrote for a Livelihood, she was obliged to comply with the corrupt Taste of the Times.—And, as she was a Woman, and naturally, moreover, of an amorous Complexion, and wrote in an Age, and to a Court of Gallantry and Licentiousness, the latter Circumstances, added to her Necessities, compell'd her to indulge her Audience in their favorite Depravity, and the for-

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mer, assisted by a rapid Flow of Wit and Vivacity enabled her so to do; so that both together have given her Plays the loose Cast which it is but too apparent they possess.

Her own private Character I shall give to my Readers in the Words of one of her own female Companions, who, in the Memoirs before-mentioned, prefixed to her Novels, spoke of her thus, "She was," says this Lady, "of a generous humane Disposition, something passionate, very serviceable to her Friends in all that was in her Power, and could sooner forgive an Injury than do one.—She had Wit, Humour, Good-Nature, and Judgment:—She was Mistress of all the pleasing Arts of Conversation:—She was a Woman of Sense, and consequently a Lover of Pleasure.—For my Part I knew her intimately, and never saw ought unbecoming the just Modesty of our Sex; tho' more gay and free, than the Folly of the Precise will allow."

After a Life intermingled with numerous Disappointments, which, as Mr. Gildon justly observes, a Woman of her Sense and Merit ought never to have met with, and in the Close of a long Indisposition, Mrs. Behn departed from this World on the 16th of April 1689, and lies interr'd in the Cloyster of *Westminster-Abbey*, under a blue Marble Stone, against the first Pillar in the East Ambulatory with the following Inscription,

Mrs. *Apbra Behn*.  
died April the 16th,  
1689,

Here lies a Proof that Wit can never be  
Defence enough against Mortality.

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Revived by *Tho. Waine*, in Respect to so bright a Genius.

**BELCHIER**, Mr. *Darbridge-Court*.—This Gentleman was the eldest Son of *William Belchier*, of *Gillesborough* in *Northamptonshire*, Esq;—He was enter'd of *Christ Church, Oxford*, where he took the Degree of Bachelor of Arts, Feb. 6, 1600, some Years after which he went into the *United Provinces*, and settled at *Utrecht*, where he wrote, or, as *Coxeter* terms it, translated into English (from the Dutch, I suppose) one dramatic Piece, called,

*HANS BEER POT's Invisible Comedy.*

*Phillips* and *Winstanley*, however, among the numerous Mistakes they are guilty of, have attributed this Piece to *Thomas Nasb*.

Mr. *Belchier* died in the *Low Countries*, in 1621.

**BELLAMY**, Messrs. *Daniel*, Sen. and Jun.—These Gentlemen are Father and Son, and I believe are both still living.—The Father, as we are informed in the Title Page to their Works, was some Time since of *St. John's College, Oxford*, and the Son of *Trinity College, Cambridge*.—They are Authors in Conjunction, and in the Year 1746, published a Collection of Miscellanies in Prose and Verse, in two vol. 12mo. in which, among other Pieces, are the following dramatic ones, all excepting the second-mentioned one, which is a musical Interlude, and was published by itself, but at what Time, or whether written by the Father or Son, I cannot pretend to determine.—The Names of the several Pieces are as follows,

1. *Innocence betray'd.*
2. *Languishing Lover.*
3. *Love triumphant.*
4. *Perjur'd*

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4. *Perjur'd Devotee.*
5. *Rival Nymphs.*
6. *Rival Priests.*
7. *Vanquished Love, and*
8. *Three select Scenes of Guarini's Pastor Fido.*

All these little Pieces (the 2d and 8th only excepted) were expressly written to be performed by the young Ladies of Mrs. Bellamy's Boarding-School at Chelsea, at the stated Periods of breaking up for the Holidays, for the Improvement of themselves, and the Amusement of their Parents and Friends.—They are well adapted to the Purpose, being short and concise, the Plots simple and familiar, and the Language, tho' not remarkably poetical, nor adorned with any very extraordinary Beauty, yet, on the whole, far from contemptible.—They are calculated for the shewing the peculiar Talents of the young Ladies, who were to appear in them; and to set forth the Improvements they had acquired in their Education, especially in Music, to which End Songs are pretty lavishly dispersed through them all.—In a Word, the Design on the whole is laudable, and it were to be wished that an Example of this Sort were to be followed in more of the Seminaries of Education both Male and Female, as these Kinds of public Exhibitions constantly excite a Degree of Emulation which awakens Talents that might otherwise have lain entirely buried in Obscurity, and rouses to a greater Degree of Exertion those which have already been discovered.

**BENNET, Philip, Esq;** — Who this Gentleman is I know not.—His Name, as the Author of a dramatic Piece, which however was never acted, I find in the Monthly Lists of Publica-

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tions for the Year 1733, but both *Whincop* and the Author of the *British Theatre* have omitted taking any Notice of either the Author, or his Works;—the Title of the latter, as it stands in the said literary Records, is,

*The Beau's Adventures.* Farce.

**BENTLEY, Mr.**—This Gentleman, who is now living, is the Son of the late well-known Dr. Bentley, the great Critic.—The present Author is possess'd of great literary Abilities, yet the Turn of his Genius seems not greatly adapted to dramatic Writings, by the Specimen he has given of them in a Piece which made it's Appearance at *Drury Lane Theatre*, in the Summer of 1761.—It was entitled,

*The Wishes.* Com.

It is attempted to be written after the Manner of the *Italian Comedy*, but tho' the Author has shewn great Knowledge of the World, an Accuracy of Judgment, and in some Passages of it a strong Poignancy of Satire, yet on the whole it is deficient in that Novelty of Plot, Variety of Incident, and Vivacity of Wit, which are essential to the very Existence of Comedy.—In short, the Author has written more like a Man of *Learning* than *Genius*, more to the *Closet* than the *Stage*.—It will not therefore perhaps be regretted if he should for the future employ that Learning he is Master of, for the Emolument of the Public on Subjects of more Importance, and quit the arduous, yet less valuable Talent of *amusing*, for the more useful one of *instructing*.

**BERNARD, Richard.**—As to the Particulars of this Gentleman's Life, none have been handed down to us, farther than that he flourished in the Reign of  
Queen

Queen Elizabeth, and that he lived at *Epsworth* in *Lincolnshire*.—In his literary Capacity only therefore we can speak of him, in which Light we are to consider him as the first Person who gave this Kingdom an entire Translation of *Terence's Comedies*.—To the learned it would be needless to repeat their Names, but for the Sake of our Fair Readers, and others who may not be so well acquainted with the *Latin Classics*, it may not be improper to inform them that they were six in Number, and their Titles as follows,

1. *Adelphi*.
2. *Andria*.
3. *Eunuchus*.
4. *Heautontimorumenos*.
5. *Hecyra*.
6. *Phormio*.

Mr. Bernard has not, however, contented himself with giving a bare Translation of these six Plays, but has also selected separately and distinctly, in each Scene, all the most remarkable Forms of Speech, Theſes and moral Sentences. after the same Manner as had been done before him in an old *French* Translation of the same Author, printed at *Paris* in 1574.—These little Extracts are extremely useful and entertaining, and may not only be render'd serviceable to Boys at School in the more immediate Understanding of the Author, but are also of great Assistance to those who read him with a more classical View, in the pointing out, and fixing on the Memory some of the most beautiful Passages, or such as from the Importance of the Sentiment, or the peculiar Arrangement of the Phraseology, may be the most desirable to remember.

BETTERTON, Mr. Thomas.—Tho' in Pursuance of the Design

of this Work we can insert no Names but those of dramatic Writers, yet the Gentleman who now comes under our Consideration requires our speaking of him not in that Light only, but also as an Actor, and that perhaps as the most capital one that this or any other Country has ever produced.—He was born in *Totbill-Street, Westminster*, in the Year 1638, his Father being at that Time under Cook to K. Charles I.—He received the first Rudiments of a genteel Education, and shew'd such a Propensity to Literature, that it was for some Time the Intention of his Family to have brought him up to one of the liberal Professions.—But this Design the Confusion and Violence of the ensuing Times diverted them from, or probably put it out of their Power to accomplish.—His Fondness of Reading, however, induced him to request of his Parents that they would bind him Apprentice to a Bookfeller, which was readily complied with, fixing on one Mr. Rhodes, near *Charing-Cross*, for his Master.

This Gentleman, who had been *Wardrobe-Keeper* to the Theatre in *Black-Friars* before the Troubles, obtained a Licence in 1659, from the Powers then in being, to set up a Company of Players in the *Cock-pit* in *Drury-Lane*, in which Company Mr. Betterton enter'd himself, and tho' not much above twenty Years of Age, immediately gave Proof of the most capital Genius and Merit, and acquired the highest Applause in the *Loyal Subject*, the *Wild Goose Chase*, the *Spanish Curate*, and several other Plays of *Beaumont* and *Fletcher*, which were then the Pieces most in Vogue.

Presently

Presently after the Restoration, two distinct Theatres were established by Royal Authority, the one in *Drury Lane*, in Consequence of a Patent granted to *Henry Killigrew*, Esq; which was called the *King's Company*: The other in *Lincoln's-Inn-Fields*, who stiled themselves the *Duke of York's Servants*, the Patentee of which was the ingenious *Sir William Davenant*;—which last-mentioned Gentleman having long had a close Intimacy with, and warm Friendship for, *Mr. Rhodes*, engaged *Mr. Betterton*, and all who had acted under *Mr. Rhodes*, into his Company, which opened in 1662, with a new Play of *Sir William's*, in two Parts, called the *Siege of Rhodes*.

In this Piece, as well as in the subsequent Characters which *Mr. Betterton* performed, he increased his Reputation and Esteem with the Public, and indeed became so much in Favour with *King Charles II.* that one of his Biographers asserts (*Vid. Cibber's Lives of the Poets*, Vol. III. p. 157.) that by his Majesty's especial Command he went over to *Paris*, to take a View of the *French Stage*, that he might the better judge what would contribute to the Improvement of our own, and even goes so far as to say, that he was the first who introduced moving Scenes on the *English Stage*, the Honour of which, however, the other Writers have given to *Sir William* himself.

In the Year 1670, he married one *Mrs. Saunderson*, a female Performer on the same Stage, who, both as an Actress and a Woman, was every Thing that human Perfection was capable of arriving at, and with whom he, through the whole Course of his remaining

Life, possess'd every Degree of Happiness that a perfect Union of Hearts can bestow.

When the *Duke's Company* removed to *Dorset Gardens*, he still continued with them, and on the Coalition of the two Companies in 1684, he acceded to the Treaty, and remained among them; *Mrs. Betterton* maintaining the same foremost Figure among the Women, that her Husband supported among the Male Performers.—And so great was the Estimation they were both held in, that in the Year 1675, when a Pastoral, called *Calisto*, or the *Chaste Nymph*, written by *Mr. Crown*, at the Desire of *Queen Catherine*, Consort to *Charles II.* was to be performed at Court by Persons of the greatest Distinction, our *English Roscius* was employed to instruct the Gentlemen, and *Mrs. Betterton* honoured with the Tutorage of the Ladies, among whom were the two Princesses *Mary* and *Anne*, Daughters of the *Duke of York*, both of whom afterwards succeeded to the Crown of these Realms.—In grateful Remembrance of which the latter of them, when *Queen*, settled a Pension of £ 100 per annum on her old Instructress.

In 1693, *Mr. Betterton* having founded the Inclinations of a select Number of the Actors whom he found ready to join with him, obtained, thro' the Influence of the *Earl of Dorset*, the Royal Licence for acting in a separate Theatre; and was very soon enabled, by the voluntary Subscriptions of many Persons of Quality, to erect a new Play-house within the Walls of the *Tennis Court* in *Lincoln's-Inn-Fields*.

To this Step *Mr. Betterton* was probably induced by two distinct Motives.—The first was the ill Treatment

Treatment he received from the Managers, who, exerting a despotic Authority over their Performers, which he thought it his Duty to remonstrate against, began to grow jealous of his Power; and therefore with a Hope of abating his Influence, gave away some of his capital Parts to young and insufficient Performers. This Conduct however had the direct contrary Effect to that which they expected from it, by attaching to Mr. Betterton all the best Players (who became apprehensive of meeting with the same Treatment themselves) and at the same Time exasperating the Town, which would not, as in our calmer Period, submit to be dictated to in it's Diversions, or have it's most rational Amusements damp'd by bungling and imperfect Performances, when it was apparently in the Power of the Managers to give them in the greatest Height of Perfection.

The other Motive probably was a pecuniary one, with a View to repair, by the more enlarged Profits of a Manager, the Loss of his whole Fortune (upwards of two Thousand Pounds) which he had undergone in the Year 1692, by adventuring it in a commercial Scheme to the *East-Indies*.

Be this however as it will, the new Theatre open'd in 1695, with Mr. Congreve's *Love for Love*, the Success of which was amazingly great.—Yet in a few Years it appear'd that the Profits arising from this Theatre, oppos'd as it was by all the Strength of Cibber's and Vanbrugh's Writings at the other House, were very insignificant; and Mr. Betterton growing now into the Infirmities of Age, and labouring under violent Attacks of the Gout, he gladly quitted at once the Fatigues

of Management, and the Hurry of the Stage.

The Public, however, who retained a grateful Sense of the Pleasure they had frequently received from this theatrical *Veteran*, and sensible of the Narrowness of his Circumstances, resolv'd to continue the Marks of their Esteem to him, by giving him a Benefit.—On the 7th of *April* 1709, the Comedy of *Love for Love* was performed for that Purpose, in which this Gentleman himself, tho' then upwards of seventy Years of Age, acted the youthful Part of *Valentine*; as in the *September* following he did that of *Hamlet*, his Performance of which the Author of the *Tatler* has taken a particular Notice of.—On the former Occasion, those very eminent Performers Mrs. Barry, Mrs. Bracegirdle and Mr. Dogget, who had all quitted the Stage some Years before, in Gratitude to one whom they had had so many Obligations to, acted the Parts of *Angelica*, Mrs. *Frail* and *Ben*; and Mr. Rowe wrote an Epilogue for that Night, which was spoken by the two Ladies, supporting between them this once powerful Supporter of the *English* Stage.

The Profits of this Night are said to have amounted to upwards of £ 500, the Prices having been rais'd to the same that the Operas and Oratorios are at present, and when the Curtain drew up, almost as large an Audience appearing behind as before it.

The next Winter, Mr. Betterton was prevail'd on by Mr. Owen M<sup>r</sup> Swinney, then Manager of the Opera House in the *Haymarket* (at which Plays were acted four Times a Week) to continue performing, tho' but seldom.—In Consequence of which, in the ensuing

Spring, viz. on the 25th of April 1710, another Play was given out for this Gentleman's Benefit, viz. the *Maid's Tragedy* of Beaumont and Fletcher, in which he himself performed his celebrated Part of *Melantius*.—This however was the last Time he was to appear on the Stage.—For having been suddenly seized with the Gout, and being impatient at the Thoughts of disappointing his Friends, he made Use of outward Applications to reduce the Swellings of his Feet, which enabled him to walk on the Stage, tho' obliged to have his Foot in a Slipper.—But altho' he acted that Day with unusual Spirit and Briskness, and met with universal Applause, yet he paid very dear for this Tribute he had paid to the Public; for the Fomentations he had made Use of occasioning a Revulsion of the Gouty Humour to the nobler Parts, threw the Distemper up into his Head, and terminated his Life on the 28th of that Month.—On the 2d of May, his Body was interr'd with much Ceremony in the Cloyster of *Westminster*, and great Honour paid to his Memory by his Friend the *Tatler*, who has related in a very pathetic, and at the same Time the most dignified Manner, the Process of the Ceremonial.

The Dramatic Pieces he has left behind him are as follows,

1. *Amorous Widow*. C.
2. *Dioclesian*. Dram. Opera.
3. *Masque in the Opera of the*  
PROPHETESS.
4. *Revenge*. C.
5. *Unjust Judge*. T.
6. *Woman made a Justice*. C.

Of these I have not much more to say, than that those which are properly his own are not devoid of Merit, and those which he has

only alter'd have received an Advantage from his Amendment.—In both, however, he has preserved one Degree of Perfection, which is of great Consequence to the Success of any dramatic Piece, viz. an exact Disposition of the Scenes, and the Preservation of a just Length, absolute Propriety, and natural Connections.

As an Actor, he was certainly one of the greatest of either his own or any other Age, but to enter into particular Details in that Respect would only take up the Time of our Readers unnecessarily, and fill up a greater Portion of Room in this Work than we have a Right to allot to any one Article.—I shall therefore refer those who are desirous of having him painted out in the most lively Colours to their Imagination, to the Description given of him by his Contemporary and Friend Mr. *Colley Cibber*, in the Apology for his own Life.—And as a Man, it is scarcely possible to say more, and it would be Injustice to say less of him, than that he was as unblemished a Pattern of private and social Qualities, as he was a perfect Model of theatrical Action and dramatic Execution.

It was on the Death of Mr. *Betterton* that Queen *Anne* settled on his Widow the Pension I have taken Notice of above, which however she did not enjoy long, the Grief for the Loss of so good a Husband, with whom she lived forty Years in the utmost Harmony and Affection, wrought so strongly on her delicate Frame, which was already enfeebled by old Age, and a long State of bad Health, that it very soon deprived her of her Reason, and at the End of about half a Year of her Life also.

## B L

**BILLERS, William, Esq;**—  
I do not find any Mention who  
this Gentleman was in the  
Writers on dramatic Subjects,  
more than his being the assured  
Author of one Play, called,

*Injur'd Innocence.* Trag.

For a Conjecture as to his hav-  
ing once before made an Attempt  
in the dramatic Way, (See above,  
under B. W.

**BLADEN, Martin, Esq;**—  
This Gentleman was formerly an  
Officer in the Army, bearing the  
Commission of a Lieutenant-Col-  
onel in Queen Anne's Reign,  
under the great Duke of Marl-  
borough, to whom he dedicated a  
Translation of CÆSAR's *Commen-  
taries* which he had compleated,  
and which is to this Day a Book  
held in very good Estimation.—  
In 1714, he was made one of the  
Lords Commissioners of Trade  
and Plantations, and in 1717 was  
appointed Envoy Extraordinary to  
the Court of Spain, in the Room  
of — *Brett, Esq;* but declined  
it, chusing rather to keep the  
Post he already had, which was  
worth a thousand Pounds *per An-  
num*, and which he never parted  
with till his Death, which was  
in May 1746.—He was also for  
many Years Member of Parlia-  
ment for the Town of *Portsmouth*,  
and *Coxeter* hints that he was Se-  
cretary of State in *Ireland*, but in  
this he seems not absolutely cer-  
tain, making a Quære in Regard  
to the Time when, which how-  
ever must, if at all, have been in  
Queen Anne's Reign; for from  
the first Year of *George I.* to the  
Time of his Death, he held his  
Place at the Board of Trade, and  
I believe was not out of *Eng-  
land*.

He wrote two dramatic Pieces,  
both of which (for the one is  
only a Masque introduced in the

## B O

third Act of the other) were  
printed in the Year 1705, with-  
out the Author's Consent.—Their  
Names are,

1. *ORPHEUS and EURIDICE.*  
Masque.

2. *SOLON.* T. C.

**BLANCH, Rev. Mr.**— This  
Gentleman is the Author of two  
Comedies, neither of which were  
ever acted, entitled,

1. *Beau Merchant.*

2. *Swords into Anchors.*

*Coxeter* says he lived near *Glou-  
cester*.—By the Prologue to the  
last-mentioned Piece he appears  
to have been a Clergyman, and  
by his own Account in his De-  
dication, which is to the Princess  
of *Wales*, afterwards Queen *Ca-  
roline*, he must have been born  
about 1650, the Play being pub-  
lished in 1725, at which Time he  
declares himself to have been seven-  
ty five Years of Age.—He appears  
in the Course of his Writings to  
have been a Man of Reading and  
Knowledge, and to be both zeal-  
ous for, and well instructed in,  
the Commercial Interests of this  
Nation.—But as a dramatic Wri-  
ter nothing can well be more  
contemptible than his Works.

**BLESSINGTON, Murrough  
Boyle, Lord Viscount.**—This  
Right Honourable Author was a  
Peer of the Kingdom of *Ireland*,  
and is asserted by *Jacob* to have  
been the Writer of a Tragedy,  
called,

*The Lost Princess.*

It was however printed with-  
out any Author's Name, nor can  
I find that it ever made an Ap-  
pearance on the Stage.

**BODENS, Capt. Charles.**—  
This Gentleman had a Commis-  
sion in the Foot Guards, besides  
which he had the Honour of be-  
ing for many Years one of the  
Gentlemen Ushers to his late  
Majesty.

Majesty.—He was a Man of a gay Turn and lively Disposition, which he indulg'd by the composing one Piece for the Stage, which was far from being totally devoid of Merit, and yet did not meet with any very extraordinary Success.—It was entitl'd,

*The Modish Couple.* C.

This Play has been since cut down into a Farce, and acted three Years ago for Mr. Yates's Benefit, by the Title of,

*Marriage a-la-Mode.*

It has not however made it's Appearance in Print under that Form.

BONONCINI, Sign. Giovanni.—This Gentleman was a very eminent Composer of Music, and for some Time divided the Opinions of the *Conoscenti* of this Kingdom with Respect to the comparative Merits of himself and the great *Handel*, which gave Occasion for the following Epigram, said to have been written by Dean *Swift*.

Some say that Signior *Bononcini*  
Compar'd to *Handel's* a meer  
Ninny;

Others aver that to him *Handel*  
Is scarcely fit to hold the Can-  
dle:

Strange! that such high Dis-  
putes should be

'Twixt *Tweddle Dum* and *Twee-  
dle Dee*.

There is one Opera published with his Name prefixed to it, entitl'd,

PHARNACES. Ital. Opera.

But whether the Words, or only the Music, are his Composition, I cannot pretend to determine, and indeed in the general the Language of those Pieces, written merely for Musical Representation, is so extremely pal-

try and so opposite to every Thing that can be deem'd Poetry, that the greatest Compliment can be paid to the Authors of them is to suffer their Names to lie buried in the Shades of Obscurity.

BOOTH, Mr. Barton.—This Gentleman, who was an Author, and also a very eminent Actor, was descended from a very ancient and honourable Family, which originally had a Settlement in the County Palatine of *Lancaster*.—He was the third Son of *John Booth*, Esq; who was nearly related to the Earl of *Warrington*, and who, tho' his Fortune was not very considerable, was extremely attentive to the Education of his Children.—In Consequence of this parental Care, he put the Subject of our present Observations, as soon as he arriv'd at the Age of nine Years, to *Westminster-School*, where he was first under the Tuition of the famous Dr. *Busby*, and afterwards under that of his Successor, the no less famous Dr. *Knipe*.—Here he shew'd a strong Passion for Learning in general, and more particularly for an Acquaintance with the *Latin Poets*, the finest Passages in whose Works he us'd with great Pains and Liberty to imprint in his Memory; and had besides such a peculiar Propriety and judicious Emphasis in the Repetition of them, assist'd by so fine a Tone of Voice, and adorn'd with such a natural Gracefulness of Action, as drew on him the Admiration of the whole School, and, added to the Sprightliness of his Parts in general, strongly recommended him to the Notice of his Master Dr. *Busby*, who having himself, when young, obtain'd great Applause in the Performance of a Part in the *Royal Slave*, a Play written by

[ C ]

*William*

*William Cartwright*, had ever after held theatrical Accomplishments in the highest Estimation.

In Consequence of this extraordinary Talent, when, according to the Custom of the School, a *Latin Play* was to be performed, Mr. *Booth* was fixed upon for the acting the capital Part.—The Play happened to be the *Andria*, and the Part assigned to him that of *Pamphilus*, the young *Bevil of Terence*, in which the musical Sweetness of his Voice, his Elegance of Deportment, and Gracefulness of Action drew the universal Applause of all the Spectators; and he has himself confess'd that this Circumstance was what first fir'd his young Breast with theatrical Ambition.—His Father intended him for the Pulpit, but his Mind and Inclinations were now so fixed on the Stage, that when he had arrived at the Age of seventeen, and the Time approached when he must have been taken from School in order to be sent to the University, he determined to run any Risk rather than enter on a Course of Life so unsuitable to the natural Vivacity of his Disposition; and therefore becoming acquainted with one Mr. *Asbury*, Manager of the *Dublin Theatre*, who was then in *London*, probably on the recruiting Scheme, and was very glad to receive a Youth of such promising Expectations and growing Genius, he immediately quitted all other Views, engaged himself to Mr. *Asbury*, stole away from School, and went over to *Ireland* with that Gentleman in *June 1698*.

His first Appearance on the Stage was in the Part of *Oroonoko*, in which he came off with every Testimonial of Approbation from the Audience.—From this

Time he continued daily improving, and after two successful Campaigns in that Kingdom, conceived Thoughts of returning to his native Country, and making a Trial of his Abilities on the *English Stage*.—To this End he first by Letters reconciled himself to his Friends, and then, as a farther Step towards insuring his Success, obtained a Recommendation from Lord *Fitzbarding* (one of the Lords of the Bedchamber to Prince *George of Denmark*) to Mr. *Betterton*, who, with great Candour and Good-Nature, took him under his Care, and gave him all the Assistance in his Power.

The first Part Mr. *Booth* appeared in at *London*, which was in 1701, was that of *Maximus*, in Lord *Rocheffer's Valentinian*, his Reception in which exceeded even his most sanguine Expectations, and very soon after his Performance of *Artaban*, in *Rosve's Ambitious Step-mother*, which was a new Tragedy, established his Reputation as second at least to his great Instructor.—*Pyrrhus*, in the *Distress'd Mother*, was another Part in which he shone without a Rival.—But he was indebted to a happy Coincidence of Merit and Chance for that Height of Fame which he at length attained, in the Character of *Cato*, as drawn by Mr. *Addison*, in 1712.—For this Play being considered as a Party one, the Whigs, in Favour of whose Principles it was apparently written, thought it their Duty strongly to support it, while at the same Time the Tories, who had too much Sense to appear to consider it as a Reflection on their Administration, were still more vehement in their Approbation of it, which they carried to such an Height, as even to

to make a Collection of fifty Guineas in the Boxes during the Time of the Performance, and present them to Mr. *Booth*, with this Compliment, That it was a slight Acknowledgment for his honest Opposition to a perpetual Dictator, and his dying so bravely in the Cause of Liberty; besides which he had another Present of an equal Sum from the Managers, in Consideration of the great Success of the Play, which they attributed in good Measure to his extraordinary Merit in the Performance; and certain it is, that no one since that Time has ever equalled or even nearly approached his Excellence in that Character.

But these were not the only Advantages which were to accrue to Mr. *Booth* from his Success in this Part; for Lord *Bolingbroke*, then one of the Principal Secretaries of State, in a little Time after procured a special Licence from Queen *Anne*, recalling all the former ones, and nominating Mr. *Booth* as joint Manager with *Wilks*, *Cibber* and *Dogget*, none of whom were pleased at it, but the last more especially took such Disgust, as to withdraw himself from any farther Share in the Management.

In 1704, Mr. *Booth* had married a Daughter of Sir *William Barkham*, of *Norfolk*, Bart. who died in 1710, without Issue.—After her Death, he engaged in an Amour with Mrs. *Mountford*, who readily put her whole Fortune, which was considerable, being not less than £8000, into his Hands.—This however he very honourably returned to her, when, on the Discovery of her Intimacy with another Gentleman, he thought proper to break

off his Connection with her.—She had, however, great Reason to repent of her Infidelity to him, for her new Lover not only embezzled and made away with all her Money, but even treated her in other Respects extremely ill, and was guilty of Meannesses greatly inconsistent with the Title of a Gentleman.

Being now established in the Management, he once more turned his Thoughts towards Matrimony, and in the Year 1719, united himself in that happy State to the celebrated Miss *Hester Santlow*, a Woman of a most amiable Disposition, whose great Merit as an Actress, added to the utmost Discretion and prudential Oeconomy, had enabled her to save up a considerable Fortune, which was by no Means unacceptable to Mr. *Booth*, who, tho' a Man that had the strictest Regard to Justice and Punctuality in his Dealings with every one, yet was not much inclined to the saving of Money.

With this valuable Companion, he continued in the most perfect State of domestic Happiness, till the Year 1727, when he was attacked by a violent Fever, which lasted him for forty-six Days without Intermission; and altho', thro' the Care and Skill of those great Physicians Dr. *Friend* and Dr. *Broxbolm*, by whom he was attended, he got the better of the present Disorder, yet from that Time to the Day of his Death, which was not till six Years after, his Health was never perfectly re-established.—Nor did he ever, during that Interval, appear on the Stage, excepting in the Run of a Play called the *Double Falsehood*, brought on the Theatre by Mr. *Theobald* in

1729, and asserted, but unjustly, to be written by *Shakespeare*.—In this Piece he was prevailed on to accept a Part on the fifth Night of it's Performance, which he continued to act till the twelfth, which was the last Time of his theatrical Appearance, altho' he did not die till the 10th of *May* 1733, when having been attacked by a Complication of Disorders, he paid the last Debt to Nature, leaving behind him no Issue, but only a disconsolate Widow, who immediately quitted the Stage, devoting herself entirely to a private Life, and who is I believe still living.—A Copy of his Will may be seen in the *London Magazine* for 1733, p. 126, in which he strongly testifies his Esteem for this amiable Woman, and assigns his Reasons for bequeathing her the whole of his Fortune, which he acknowledges not to be more than two thirds of what he received from her on the Day of Marriage.

His Character as a Writer has not been established by any Works of great Importance, yet he was undoubtedly a Man of considerable Erudition, of good Classical Knowledge, and though what he has written are trivial in Point of Bulk and Extent, yet they are far from being so in Point of Merit.—He has left behind him only one dramatic Piece, which, tho' successful, was his only Attempt in that Way.—It is entitled,

*Dido and ÆNEAS.* A Masque.

With Respect to his Abilities as an Actor, there is surely no great Occasion to expatiate on them, as they have never yet been call'd in Question; the Applause of the Public bore Witness to them in his Life Time; the

Commendations of his Contemporaries have handed them down to Posterity.—His Excellency lay wholly in Tragedy, not being able to endure such Parts as had not strong Passion to inspire him.—And even in this Walk Dignity, rather than Complacency, Rage rather than Tenderness seemed to be his *Taste*.—For a more particular Idea of him however I shall recommend to my Readers the Description Mr. *Cibber* has given of him in his Apology, and the admirable Character drawn of him by that excellent Judge in dramatic Perfection, *Aaron Hill*, Esq; in a political Paper published by him, called the *Prompter*, which, tho' too long for our inserting in this Place, may be seen at length in *Theoph. Cibber's Lives of the Poets*, and in *Chetwood's History of the Stage*.—His Character as a Man was adorned with many amiable Qualities, among which a perfect Goodness of Heart, the Basis of every Virtue was remarkably conspicuous.—He was a gay, lively, cheerful Companion, yet humble and diffident of his own Abilities, by which Means he acquir'd the Love and Esteem of every one; and so particularly was he distinguished and caressed, and his Company sought by the great, that as *Chetwood* relates of him, altho' he kept no Equipage of his own, not one Nobleman in the Kingdom had so many Sets of Horses at Command as he had.—For at the Time that the Patentees, jealous of his Merit, and apprehensive of his Influence with the Ministry, in order to prevent his Application to his Friends at Court, which was then kept at *Windfor*, took Care to give him constant Employment in *London*, by giving out every Night

Night such Plays as he had principal Parts in, yet even this Policy could not avail them, as there was punctually every Night the Chariot and Six of some Nobleman or other waiting for him at the Conclusion of the Play, which carried him the twenty Miles in three Hours at farthest, and brought him back again next Night, Time enough for the Business of the Theatre.

BOOTHBY, Mrs. Frances.—This Gentlewoman lived in the Reign of King Charles II. and was related to Lady Yate, of Harvington in *Worcestershire*, as it appears from some Passages in the Dedication of a dramatic Piece, which she has addressed to that Lady, and which was performed with some Success at the Theatre Royal.—The Title of it is,

MARCELIA. T. C.

BOURNE, Mr. Reuben.—This Gentleman was of the *Middle Temple*, and has left behind him one Play, entitled,

The Contented Cuckold. C.

BOYDE, Mrs. Elizabeth.—Who this Lady was I know not, but find her to have been a Devotee to the Muses, from a dramatic Piece published under her Name, entitled,

DON SANCHO. Farce.

BOYER, Mr. Abel.—This Gentleman was a *Frenchman*, and a *Refugié* to this Kingdom on the Account of his Religion.—When here he applied himself so closely to the Study of the *English* Language, and made so great Proficiency in it, that he became an Author of considerable Note in it, being employed in the Writing of several periodical and political Works.—He was for many Years concerned in, and had the principal Management of, a News Paper, called

the *Post-Boy*.—He likewise published a Monthly Work, entitled, *The Political State of GREAT-BRITAIN*.—He wrote a *Life of Queen Anne*, in Folio, which is esteemed a very good Chronicle of that Period of the *English* History.—But what has render'd him the most known and established his Name to latest Posterity, are the very compleat Dictionary and Grammar of the *French* Language, which he compiled, and which have been, and still are, esteemed, the very best in their Kind.—Yet all these Works would not authorize our giving him a Place here, had he not enlisted himself under the Standard of the Buskin, by writing, or rather translating from the *French* of M. de Racine, the Tragedy of *Iphigenia*, which he published under the Title of,

The Victim. Trag. Vid. Vol. I. APPENDIX.

It was performed with some Degree of Success at the Theatre in *Drury Lane*, and is far from being a bad Play.—Nor can there perhaps be a stronger Instance of the Abilities of it's Author than Success in such an Attempt, since writing with any Degree of Correctness or Elegance, even in Prose, in a Language which we were not born to the Speaking of, is an Excellence not very frequently attained; but to proceed so far in the Perfection of it, as to be even sufferable in Poetry, and more especially in that of the *Drama*, in which the Diction and Manner of Expression require a peculiar Dignity and Force, and in a Language so difficult to attain the perfect Command of as the *English*, is what has been very seldom accomplished but in the Instance of the Gentleman we are now speaking of; and indeed

deed with Regard to the Piece itself, it is but Justice to acknowledge, that notwithstanding the Restraint which all Translation naturally undergoes, and the other Disadvantages which attended on it's Author, the Language, tho' not perhaps so sublime or poetical, so polished into Poetry as that of some of our Native Writers, yet possessed so great a Share of Correctness, and is so entirely free from any Gallicisms, or even the least Vestige of the Foreigner in it, that it is even in that Respect superior to many of our Modern Tragedies, (especially those written about the Time in which that appear'd) and such as no native *Englishman* as a first Attempt need be ashamed to confess himself the Author of.—It is however remarkable, that notwithstanding the great Difficulty that most Foreigners find in the acquiring our Languages; this is not the only Instance of their having attained it in great Perfection, since we meet with another Gentleman, a Countryman of our Author, who not only attempted, but even repeatedly succeeded in dramatic Writing in it.—This Gentleman was Mr. *Mot-teux*, of whom I shall make a fuller Mention hereafter.—And this seems a Kind of tacit Proof, not only of the native Beauty of the Language in itself, and it's Aptness for the Purposes of the *Drama*, which could tempt even Foreigners to essay it's Powers, but also that it is not of so difficult a Construction, nor of so wild and ungovernable a Nature, so hard to reduce within the Limits of grammatical Rules, as it has been contended to be.

BOYLE, Roger, Vid. ORRE-  
RY, Earl of.

BRADY, Dr.—This Gentleman was a Divine, and lived at *Richmond* in *Surry*, where I imagine his Benefice to have been, —This however is all I can gather of him, excepting that he wrote one Play, called,

*The Rape.* T.

BRANDON, Mr. *Samuel*.—This Author wrote about the latter Part of Queen *Elizabeth's* Reign, but of what Profession he was, or what Rank he held in Life, I have not been able to procure any Information concerning.—He appears however to have been possess'd of no small Share of Vanity and Self-sufficiency, from the *Italian Verse* he has subjoined to the only dramatic Piece he wrote, and which notwithstanding the high Opinions he, and perhaps some of his partial Friends might entertain of it, he was never able to bring on the Stage, viz.

*L'Acqua non temo dell' eterne  
Obliv.*

which may thus be englished,

OBLIVION's Powers I have no  
Cause to fear;

MY Works her Waves ETER-  
NALLY shall spare.

The Title of the Play, which he thus defies either Time, Eternity, or Oblivion to erase the Remembrance of, is,

*The Virtuous Orlavia.* T. C.

BRERETON, Mr. *Thomas*.—This Gentleman was the Son of Major *Thomas Brereton*, of the Queen's Dragoons, in the Reign of King *William III.* and was lineally descended by a younger Branch from the very ancient and noble Family of the *Breretons*, of *Brereton* in *Cheshire*.—He received the first Rudiments of Learning

Learning at the Free-School at *Chester*, from which he was first removed to a Boarding-School in the same City, kept by one Mr. *Dennis*, a *French Refugee*, and afterwards to *Brasen-Nose College* in *Oxford*, of which he continued a Member for eight Years, and took the Degree of Bachelor of Arts.—About 1717, Sir *Robert Walpole*, then Prime Minister, and who had some Friendship for Mr. *Brereton's* Family, presented him with a little Post in the Customs, in which his Station was very agreeable to himself, being in the Port of *Chester*, his own native Country.—To this then he retired, but did not long enjoy it, Death snatching him away in a few Years after his settling there.—The dramatic Pieces which he lived to finish were only two, and were never acted, viz.

1. *ESTHER*. Trag.

2. Sir *John Oldcastle*. Trag.

The first is little more than a Translation of the *Esther* of *Racine*, and the last a close Imitation of the *Polieuſe* of *Cornille*, and indeed neither of them have any great Share of Merit in the Execution.—He had however begun two other Pieces, the one a Tragedy, called,

*ATHALIAH*,

which was to have been a Translation from *Racine's* Play of that Name, and the other a Comedy, to which he intended to have given the Title of

The *Oxford Ladies*, or the *Nobleman*.

Neither of these however did he live to finish.

*BRETON*, Mr. *Nicholas*.—To this Gentleman have both *Jacob* and *Gildon* attributed the Honour of Authorship in Regard to an

old dramatic Piece, entitled,

An *Old Man's Lesson*, or a *Young Man's Love*. Interl.

but one would be apt to imagine they neither of them had seen the Piece, and that the latter had implicitly copied the Error branch'd by the former, since in the Preface Mr. *Breton* acknowledges himself to have been only the Editor of this Interlude, nay, even declares that he is wholly ignorant who the Author was.—As such however I could not with Propriety avoid inserting his Name in this Place, since to him the World is at least obliged for the Knowledge of whatever Share of Merit may be found in the Piece.

*BREVAL*, Capt. *John Durant*.—This Gentleman was the Son of Dr. *Francis Durant Breval*, one of the Prebends of *Westminster* and *Rocheſter*.—He received a liberal Education, the early Parts of which he was initiated into at *Westminster* School.—From thence he went to the University of *Cambridge*, where he was elected into *Trinity College*, and obtained a Fellowship, which he kept for some Time; but whether he found a College Life too confined and heavy for his Disposition, which probably had a more volatile Turn, or on what other Account I know not, but he at length quitted the University, and on so doing, attach'd himself to the Charms of a scarlet Coat and Cockade, and obtaining a Lieutenant's Commission, went into the Army.—Whether he met with any Advancement there, or at what Time he died, I have not been able to trace.—However, it is certain, that after the Period of his accepting the Commission, he made

made the Tour of *France* and *Italy*, in the Capacity of a sort of travelling Companion to some young Nobleman, on the Return from which he published his Observations during his Journey, compiled into a Volume in Folio.—He had moreover a poetical Turn, and wrote three or four Poems, which were not esteemed bad ones.—He also brought one dramatic Piece on the Stage, but which met with no great Success, entitled,

*The Play's the Plst.* C.

From it however have been extracted the Substance of two Farces, which succeeded tolerably well, *viz.*

*The Mock Princess,* and  
*The Strollers.*

Soon after the Appearance of that doughty Performance of a Club of Wits, called *Three Hours after Marriage*, which, tho' published with only Mr. Gay's Name to it, was undoubtedly the joint Offspring of that Gentleman, Mr. Pope and Dr. Arbuthnot, and which met with that Condemnation from the Public which it justly merited, Capt. Brevin under the assumed Name of *Joseph Gay* published a Satire on that Piece, entitled,

*The Confederates.* A Farce.

On which Account Mr. Pope, who never could forgive the least Attempt made against his reigning the unrival'd Sovereign on the Throne of Wit, has introduced this Gentleman into that poetical Pillory the *Dunciad*, among the various Authors whom he has supposed Devotees of the Goddess of Dullness.

BREWER, Mr. Anthony.—This Writer lived in the Reign of King Charles I. and appears to have been held in high Estimation by the Wits of that Time,

as may be more particularly gathered from an elegant Compliment paid to him in a Poem, called *Steps to Parnassus*, wherein he is supposed to have a magic Power to call the Muses to his Assistance, and is even set on an Equality with the immortal *Shakespeare* himself.—There are however great Disputes among the several Writers as to the Number of his Works.—*Winstanley* and *Phillips* have made him Author of six Plays.—The Author of the *British Theatre*, and after him Mr. Theoph. Cibber, have given him the Credit of three only.—*Langbaine*, *Jacob* and *Gildon* allow him but two, and even of those, the first of these Authors seems to doubt the Authenticity of more than one.

To come however to the best Judgment I can collect, I shall first mention the Pieces which *Winstanley* has assigned to him and which are universally rejected.—These are the following three.

1. *LANDGARTHA.* T. C.
2. *Love's Dominion.* Pastoral.
3. *Love's Loadstone.* C.

The Reasons for disallowing of these are all substantial Ones.—The first being written by *Henry Eurnell*, Esq; the second by Mr. *Flecknoe*, and the last, tho' printed Anonym. (which leaves Scope for the ascribing it to any Body) is said to be a posthumous Work, and only published by a Friend of the Author after his Decease. Now this being the Case, it is impossible to have been *Brewer's*, this *posthumous* Publication happens to have been in 1630, five and twenty Years earlier than the Date of the *Love-sick King*, the only Piece which seems to be indisputably given to Mr. *Brewer*, and which was first printed in 4to. 1655.

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The two Plays, which all the Writers in general have set down to this Author, are,

1. *Country Girl*. C.

2. *Love-sick King*. T. C.

*Langbaine's* Objection to the first of these being only the Letters T. B. in the Title Page, which might have been only a typographical Error, proceeding, perhaps, from the Negligence or Carelessness of the Printer, who, not being certain of the Author's Christian Name, might chuse rather the inserting any Letter at a Venture, than delaying the working off the Sheet till he could obtain a more authentic Information.

And now the only Piece in Dispute is that, entitled,

#### LINGUA.

This *Langbaine* absolutely denies to be *Brewer's*, yet assigns no other Reason for so doing but his own bare *ipse dixit*, neither does *Winstanley* shew any Cause for ascribing it to him:—Mr. *Theoph. Cibber*, however, as well as the Author of the *British Theatre*, has followed the Authority of the latter, as has also Mr. *Dodsley*, who, in the Course of his Business as a Bookseller, exclusive of his own admirable Judgment as a Poet, might have an Opportunity of knowing better than either of them; and who has republished the Piece with the Name of *Anthony Brewer*, in his Collection of old Plays.—To this I may add, that Probability is also in it's Favour, since, being of a much earlier Date than either of the other two, it is published anonymous, and may therefore be suppos'd to have been the Author's first Essay in this Kind of Writing.

Be the Author, however, whom he will, there is a remarkable

Anecdote recorded by *Winstanley*, in Regard to the Piece itself, which points it out to have been in some Measure the innocent Cause of those Troubles which disturbed the Peace of these Realms in the Middle of the 17th Century.—He tells us, that when this Play was acted at *Cambridge*, *Oliver Cromwell* (then a Youth) performed a Part in it.—The Substance of the Piece is a Contention among the Senses for a Crown, which LINGUA had laid for them to find.—The Part allotted to young *Cromwell* was that of *Tactus*, or *Touch*, who, having obtained the contested Coronet, makes this spirited Declamation,

*Roses, and Bays, pack hence! this  
Crown and Robe,*

*My Brows, and Body, circles and  
invests;*

*How gallantly it fits me!—sure the  
Slave*

*Measur'd my Head that wrought  
this Coronet.—*

*They lie that say, Complexions can-  
not change!*

*My Blood's ennobled, and I am  
transform'd*

*Unto the sacred Temper of a King.  
Methinks I hear my noble Parasites*

*Stiling me Cæsar or great Alex-  
ander*

*Licking my Feet, &c.*

It is said that he felt the whole Part so warmly, and more especially the above-quoted Speech, that it was what first fired his Soul with Ambition, and excited him, from the Possession of an *imaginary* Crown, to stretch his Views to that of a *real* one, for the Accomplishment of which he was contented to wade thro' Seas of Blood, and “shut the Gates of “Mercy on Mankind.”

BROME,

**BROME, Alexander.**—This Author flourished in the Reign of King *Charles I.* and was an Attorney in the Lord Mayor's Court.—He was born in 1620, and died *June 30th, 1666.*—So that he lived thro' the whole of the Civil Wars and the Protectorship, during all which Time he maintain'd his Loyalty untainted.—He was a warm Cavalier, and tho' in his Profession of the Law he could do no Service to the Cause he lov'd, yet as he was a Devotee of the Muses, as well as an Attendant on the Courts, he frequently turned his Pen from the filling up of Writts, Pleas, and Demurrers, to the inditing of Odes, Sonnets and Dithyrambs, in the most of which he treated the Round-Heads with great Keenness and Severity.—In short he was Author of much the greatest Part of those Songs and Epigrams which were published in Favour of the Royalists, and against the *Rump*, as well in *Oliver Cromwell's* Time as during the Rebellion.—These, together with his Epistles and Epigrams translated from different Authors, were all printed in one Vol. 8vo. after the Restoration.—He also published a Version of *Horace*, by himself and other Hands, which is very far from a bad one.—He left behind him only one Dramatic Piece, which is entitled,

*The Cunning Lovers.* C.

The World however is indebted to him for two Volumes of *Richard Brome's* Plays in Octavo, many of which, but for his Care in preserving and publishing them, would in all Probability have been entirely lost.

**BROME, Mr. Richard.**—This Author lived in the Reign of King *Charles I.* and was cotemporary with *Decker, Ford, Shirley,*

&c.—His Extraction was mean, he having originally been no better than a menial Servant to the celebrated *Ben Jonson.*—He wrote himself however into high Repute, as is testified not only by various Commendatory Verses written by his Cotemporaries, and prefix'd to many of his Plays, but also by some Lines which his quondam Master address'd to him on account of his Comedy call'd the *Northern Lass*, in which, altho' *Ben Jonson* has given Way to that Kind of Vanity which is perpetually starting forth in all his Writings, and represents himself as the first who had instructed the Age in the comic *Law*, and all the perfect Arts of the Drama, yet he pays great Commendation to *Richard Brome*, by acknowledging that he has made very good Use of the Improvements he had acquir'd during a long Apprenticeship under so skilful a Master.

*Brome*, in Imitation of his Master, laid it down as his first great point, to apply closely to the Study of Men and Manners.—His Genius was entirely turned to Comedy, and therefore his proper Province was Observation more than Reading.—His Plots are all his own, and are far from being ill-conducted; and his Characters, which for the most Part are strongly marked, were the Offspring of his own Judgment and Experience, and his close Attention to the Foibles of the human Heart.—In a word, his Plays in general are good ones, met with great Applause when first acted, and, as *Langbain* informs us, were thought by the Players worthy to be revived, to their own Profit and the Author's Honour, in that critical Age which he himself lived in.—

Nay

Nay we have had a Proof even in our own Time, of the Merit of one of his Comedies, which with a very little Alteration, has been lately revived and with great Success, viz. the *Jovial Crew*, which for no less than three Season past has brought crowded Audiences to the Theatre-Royal in *Covent Garden*, at all the frequent Repetitions of its Performances.

The Comedies which the Author has left behind him are Fifteen in Number, Ten of which are collected together, as before-mentioned, under *Alexander Brome*, in two Volumes 8vo. Each Volume bearing the Title of *Five New Plays* by Richard Brome.—The whole List of his Pieces is as follows.

1. *Antipodes*. C.
2. *Asparagus Garden*. C.
3. *City Wit*. C.
4. *Covent Garden Weeded*. C.
5. *Court Beggars*. C.
6. *Damifelle*. C.
7. *English Moor*. C.
8. *Jovial Crew*. C.
9. *Lovefick Court*. C.
10. *Mad Couple well match'd*. C.
11. *New Academy*. C.
12. *Northen Lads*. C.
13. *Novella*. C.
14. *Queen and Concubine*. C.
15. *Queen's Exchange*. C.

He joined also with *Thomas Heywood*, in a Play called the *Lancashire Witches*, of which see an Account in its proper Place.

**BROOK**, Sir *Fulk Greville*, Lord.—This Right Honourable Author was Son to Sir *Fulk Greville*, the Elder, of *Beauchamp Court* in *Warwickshire*, and descended from the ancient Family of the *Grevilles*, who in the Reign of *Edward the III*d. were seated at *Cambden* in *Gloucestershire*.—He was born in 1554, the same

Year with his Friend Sir *Philip Sidney*, and received his Education at *Trinity Colledge Cambridge*; from whom, on his Removal to Court, he soon grew highly in Favour with Queen *Elizabeth*, nor continued less in the Esteem of her Successor *James I.* who at his Coronation created him Knight of the *Bath*, in 1615 made him Chancellor of the Exchequer, and in the seventeenth Year of his Reign rais'd him to the Rank of the Peerage, with the Title of Baron *Brook* of *Beauchamp's Court*, and one of the Gentlemen of the Bed-Chamber.—He was equally eminent for his Learning and Courage, in both which he greatly distinguished himself, and was one of the most particular Intimates of the ingenious Sir *Philip Sidney*, whose Life prefixed to his celebrated Romance the *Arcadia*, under the Name of *Philophilippos*, was written by this Gentleman.—Besides this he wrote a *Treatise of Human Learning*, a *Treatise of Wars*, and an *Inquisition upon Force and Honour*, all of which are compos'd in *Sestines*, or Stanzas of six Lines each, the four first of which are alternate, and the last two rhyming to each other. His Title to a Place in this Work however is founded on two Dramatic Pieces (both Tragedies) which he wrote, entitled,

1. *Alabam*. T.
2. *Mustapha*. T.

Neither of these I believe were ever acted, they being written strictly after the Model of the Ancients, with *Choruses*, &c. and entirely unfit for the English Stage.

This amiable Man of Quality lost his Life in a tragical Manner on the 30th of September in the Year 1628, being then 74 Years of

of Age, by the Hands of one *Haywood*, who had spent the greatest and best Part of his Time in his personal Service, for which not thinking himself sufficiently rewarded, he expostulated with his Master on it, they two being alone in his Lordship's Bedchamber in *Brook House* in *Holborn*, (the Spot of Ground where *Brook Street* now stands).—His Remonstrances however being probably made with too much Peremptoriness and an Air of Insolence, he received a sharp Rebuke from his Lordship, which he immediately returned by giving him a mortal Stab in the Back, of which Wound he died, but whether instantly or not, does not appear.—The Assassin however conceiving his own Condition to be desperate, went into another Room, and having locked the Door fell on his own Sword.—Thus in order to evade the Sentence of the Law, he became himself the Executioner of Justice, receiving from his own Hand that Death which otherwise would have been inflicted on him by that of the common Hangman.

Lord *Erock* lies buried among the rest of his honourable Ancestors, in *Warwick Church*, under a Monument of black and white Marble, on the which he is stil'd,

Servant to *Queen Elizabeth*  
Counsellor to *King James*,  
and

Friend to *Sir Philip Sidney*.

He died without Issue, having never been married, and those who are desirous of reading his Character more at large, may be further satisfied by perusing the Account given of him by *Fuller*, in his *British Worthies*. (vid. *Warwickshire*, p. 127.)

*BROOKE, Henry, Esq.*—This Gentleman, who is still living, is a Native of *Ireland*, having, as I have been inform'd, a paternal Estate in the County of *Cavan*, and is besides Barrack Master of *Mullingar*, in the County of *Westmeath*.—He gain'd great Reputation as a Writer, by the *Farmer's Letters*, published in *Ireland*, in the Time of the Rebellion, and written after the Manner of *Dean Swift's Drapers Letters*, which were universally ascribed to him.—His greatest Application however seems to have been to the Drama, for in the Year 1738, he had his Tragedy of *Gustavus Vasa*, rehearsed at the Theatre Royal in *Drury Lane*, the Actors were all ready in their Parts, and no Bar seem'd in the Way to its public Appearance, when an Order came from the Lord Chamberlain to prohibit it.—He met with the same Ill-success in *Dublin*. with Regard to an Opera call'd *Jack the Giant Killer*, brought on soon after the Close of the Rebellion, which after the first Night's Representation was forbidden by the Government to be continued.—As to his first Play, however, the Prohibition did him no Kind of Injury, as he was immediately encouraged to publish it by a Subscription, which has been said to have amounted to eight hundred Pounds.—In 1741. His *Betrayer of his Country* was brought on the Stage in *Dublin*, and met with Success, and about 1752, at the same Theatre, his *Earl of Essex*.—This last Play however having never been printed, and being I believe the Property of *Mr. Sheridan*, late Manager of *Smock Alley Theatre*, when that Gentleman acted at *Drury Lane* in the Winter of 1761. his Emoluments being to arise from a cer-

certain Proportion of the Profits of the House on those Nights in which he performed, he was allowed a Right of reviving or getting up such Plays as he imagined would turn out the most to his and the Managers joint Advantages.—Among those which he fix'd on as his Choice, was Mr. *Brooke's Earl of Essex*, which being licenced by the Lord Chamberlain was now brought on at *Drury Lane*, and met with good Success.

Thro' the whole of Mr. *Brooke's* Writings there breathes a strong Spirit of Liberty, and patriotic Zeal, which, tho' the natural and inborn Principles of every Subject of these Realms, may have subjected them to Misrepresentation, and, what is far from an uncommon Case render'd general Sentiment suspected as particular Reflection.—Yet those who have the Pleasure of knowing this Gentleman personally, must be so well assur'd of the Integrity of his Heart, and his firm Attachment to the present happy Succession, as will entirely clear him from the slightest Supposition of any Intent to excite Corruption or awaken Discontent by any of his Writings.

His dramatic Pieces in themselves are independent of these Kind of Considerations, tho' not to be ranked in the first Class, have undoubtedly a considerable Share of Merit.—His Plots are ingeniously laid and well conducted, his Characters not ill drawn, and his Language bold and nervous; tho' it must be acknowledged in the last Particular the Author at Times seems to pay too little Regard, to the Correctness of Measure, to that Polish which the Language of

Tragedy ought to receive from Harmony of Numbers.

His dramatic Pieces are as follow,

1. *The Betrayal of his Country.*

T.—This was played at *Dublin* under the Title of the *Earl of Westmorland*.

2. *Earl of Essex.* T.

3. *Gustavus Vasa.* T.—This was as I think (tho' prohibited in *London*, acted at *Dublin* by the Title of the *Patriot*.)

4. *Jack the Giant Killer.* F.

BROOKES, Mrs. This Lady, whose Maiden Name was *Moore*, is the Daughter and Wife of a Clergyman, and a Lady of great Abilities.—She has written and published one Play, which was never acted, entitled,

*VIRGINIA.* Trag.

BROWN, *Anthony*, Esq.—This Gentleman was a Member of the *Temple*, and wrote a Play entitled,

*The Fatal Retirement.* T.

This Play was damn'd, and indeed very deservedly, there being neither Plot, Incident, or Language in it that had by any Means a Right to recommend it to the public Regard.—Yet its Want of Success was the Occasion of some Insults being shewn to an Actor of great Consequence, whose spirited Behaviour on the Circumstance may be seen more at large in the Account of this Play in the former Part of this Work.

BROWNE, Dr.—This Gentleman is a Clergyman and Doctor in Divinity, and is possessed of some Church Preferment in the Northern Part of this Kingdom. He has very justly acquired a great Reputation by some of his Prose Writings, more particularly by his *Estimate of the Manners of the*

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*Times*; and as a Poet, tho' he cannot be consider'd as the first, yet he is undoubtedly very far from the least considerable of our present Writers.—The Stage stands indebted to him for two dramatic Pieces, the Success of which has been different, yet has not I think done any great Honour to public Taste, since his *Atke'stan*, which I cannot help thinking much the more original and better executed Piece of the two, has never been performed since the Season of its first Appearance, while *Barbarossa*, whose Design is much too nearly approaching to that of *Medea* and some other of our modern Tragedies, still continues on the List of acting Plays.

His Tragedies, as I before observed, are only two, viz.

1. ATHELSTAN.

2. BARBAROSSA.

BROWNE, Mr. *Moses*.—Who this gentleman was, or whether yet living I know not, all the Information I can procure concerning him is, that he was Author of two Pieces, which were both represented together, and have pretty nearly an equal Degree of Merit. They are entitled,

1. *All bedevilled*. F.

2. *Polidus*. T.

The first was acted by way of an Entertainment added to the second.—Neither of them however were performed at a Theatre Royal, or even by regular Actors, but only by some Gentlemen of the Author's Acquaintance, for their own Diversion and the Gratification of his Vanity, at a Place which in the Title Page is called the private Theatre in St. Alban's Street, but this I imagine to have been nothing more than some School or Assembly Room

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fitted up for the immediate Occasion of this Play, and other Representations of that Kind.

BUCKHURST, *Thomas Sackville*, Lord.—This noble Author who from a private Gentleman was before his Death advanced to a very high Rank both in Honour, Fame, and Fortune, was Son of *Richard Sackville*, Esq; of *Buckburst*, in the Parish of *Witcham* in *Suffex*, at which Place our Author was born in the Year 1536.—His Mother's Name was *Winfred*, the Daughter of Sir *John Bruges*, some Time Lord Mayor of *London*.—From his Childhood he was distinguished for a Liveliness of Wit and Mannerliness of Behaviour.—He received the first Part of his University Education at *Hart Hall Oxford*, yet took no Degree there, but removed to *Cambridge*, where he did not reside long; but had the Degree of Master of Arts conferred on him.—He afterwards enter'd himself a Student in the Temple, and at an early Time of Life was called to the Bar.—Here it was probably that his Friendship and Intimacy commenc'd with Mr. *Thomas Norton*, in Conjunction with whom he wrote a Tragedy entitled,

*Ferrex and Porrex*, the two Sons of *Gorboduc*, King of *Britain*.

Which Mr. *T. Cibber*, in his Life of this Nobleman, asserts, tho' I think falsely, to have been the first Scenes written in Verse in *England*, and which was afterwards alter'd by his Lordship, and republished under the Title of,

*Gorboduc*. Trag.

This Piece in its original Form, of which Mr. *Norton* wrote the three first Acts, and Mr. *Sackville* the two last, was performed by the Gentlemen of the Inner Temple

*Temple at Whitehall*, before Queen Elizabeth, on the 18th of January 1561. long before *Shakespeare* appear'd on the Stage, and when Mr. Sackville was only in his twenty sixth Year.

Altho' the Sprightliness of Mr. Sackville's Genius had thus induced him to dedicate some of his Hours to Poetry and Pleasure, yet History was his favorite Study, more especially that of his own Country, in Consequence of which he had formed a Design of a Kind of *Biographia illustrium Virorum*, or the Lives of several great Personages in Verse, of which some specimens are printed in a Book published in 1610. called the *Mirror of Magistrates*, the Induction to which is wholly his, and is perhaps the earliest Attempt in allegorical Poetry that we have extant in our Language.

This Design however Mr. Sackville had not Leisure or Opportunity to pursue, for his great Abilities being distinguished at Court, he was called forth into such a continued Connexion with public Affairs, as left him no Time for the Execution of any of his literary Plans. In the 4th and 5th Years of Queen Mary we find his Name on the Parliamentary Lists; and in the 5th of Queen Elizabeth, Anno 1564, when his Father was elected Knight of the Shire for *Suffex*, he was returned as one of the Members for *Buckinghamshire*.—Not long after this however he went abroad to travel, and was detain'd for some Time Prisoner at Rome, but his Liberty being procur'd him, he return'd to England, to take Possession of a very large Inheritance, which by his Father's Death in 1566 was devoted to him,

On his Return he was knighted in 1567, in the Queen's Presence, by the Duke of Norfolk, and at the same Time promoted to the Dignity of the Peerage by the Title of Baron *Buckburst*.—His Lordship was of so profuse a Temper that tho' his Income was a very large one, yet his Fondness of Magnificence and Expence would not permit him to live within it, and sometimes subjected him to considerable Inconveniencies.—The Queen's frequent Admonitions on this Subject, however, at length made some Impression on him, and induced him to become more careful of his Affairs.

In 1573 his Royal Mistress sent him Ambassador to Charles IX. King of France, to congratulate that Prince on his Marriage with the Emperor Maximilian's Daughter, and on other important Affairs; where he was received and entertained with all those Honours which were due to his own Merit, and the Dignity of his Sovereign.

In 1574 we find his Name mentioned as one of the Peers who sat on the Trial of Thomas Howard, Duke of Norfolk, who was condemned and executed for being concerned in a Plot for recovering the Liberty of Mary Queen of Scots, at which Time he was also in the Privy-Council, he was nominated one of the Commissioners for the Trial of that unhappy Queen herself, and tho' it does not appear that he was present at her Condemnation at Fotheringay Castle, yet after the Confirmation of her Sentence he was the Person made Choice of on Account of his Address and Tenderness of Disposition to bear the unhappy Tidings

to her, and see the Decree put in Execution.

In 1567 he went Ambassador to the States-General, to accommodate Differences in Regard to some Remonstrances they had made against the Conduct of the Earl of *Leicester*.—This Commission he executed with the utmost Fidelity and Honour, yet by it he incurr'd the Displeasure of Lord *Burleigh*, whose Influence with the Queen occasioned him not only to be recalled, but confined to his House for nine Months.—On the Death of Lord *Leicester* however, his Interest at Court was renew'd; he was made Knight of the Garter, was one of the Peers who sat on the Trial of the Earl of *Arundel*, and was joined with Lord *Burleigh* in the promoting a Peace with *Spain*; in Consequence of which a Treaty was renewed with the States-General, which, as Lord *Burleigh* then lay sick, was negotiated solely by Lord *Buckhurst*; whereby the Queen, besides other Advantages, was eased of a Charge of at least 120,000*l.* *per Annum*; which, according to the Value of Money then, was not much less than equal to half a Million now.

On Dec. 17th 1591, he was, in Consequence of several Letters from the Queen in his Favour, elected Chancellor of the University of *Oxford*, in Opposition to the Earl of *Essex*, and incorporated Master of Arts; and on Lord *Burleigh's* Death the Queen as a just Reward for his Merits, for the Service he had done his Country, and the vast Sums he had expended, was pleased to constitute him Lord High Treasurer.

In the succeeding Year he was join'd in a Commission with Sir

*Thomas Egerton* and Lord *Essex* for negotiating Affairs with the Senate of *Denmark*.—When the last named Nobleman and his Faction dispersed Libels against the Queen concerning the Affairs of *Ireland*, Lord *Buckhurst* engaged in her Majesty's Vindication, and when at last that poor, misguided, rash, unhappy Favorite was, with his Friend *Southampton*, brought to Trial, this Nobleman was constituted Lord High Steward on the Occasion.

After the Death of the Queen, her Successor King *James I.* who had the highest Sense of his Services and great Abilities, even before his Arrival in *England*, renewed his Patent for Life as Lord High Treasurer, and in the ensuing Year created him Earl of *Dorset*, and appointed him one of the Commissioners for executing the Office of Earl Marshal.

He did not however very long enjoy these additional Honours, for on the 19th of *April* 1603, he died suddenly, at the Council Table *Whitehall*, and on the 26th of *May* following was interr'd with great Solemnity at *Westminster Abbey*, his Funeral Sermon being preached by the famous Dr. *Abbot*, at that Time his Chaplain, but afterwards Archbishop of *Canterbury*.

The Suddenness of his Death afforded some little Grounds for Conjecture and Suspicion, but those were immediately put a Stop to, when on opening his Head, the Cause of his Decease was found to be a *Hydrocephalus*, or little Bags of Water collected about the Brain, which by this sudden bursting must necessarily occasion the Catastrophe that followed.

His Character as a Statesman and a Man we need not expatiate on,

on, as the Chronicles of our own National Affairs during his Time are all lavish in his Praise.—As a Writer, in which Light however it is probable he would have shone with superior Brilliance, had not Matters of much more material Importance stopped his Pen, we have but few Remains left; yet, concerning what we have, I cannot better guide the Judgment of our Readers with respect to them, than by repeating the Character given of his *Gorboduc*, by that elegant Writer and acknowledged Judge of Literature, Sir *Philip Sidney*.—"It is," says he, "full of state-ly Speeches, well-sounding Phrases, climbing to the Height of *Seneca's* Stile, and as full of notable Morality, which it doth most delightfully teach, and so obtain the very End of Poetry."

From this great Man is lineally descended his Grace the present Duke of *Dorset*, whose great Abilities, as well as those of his intermediate Ancestry, all of whom have been eminent for their great Virtues, extraordinary Talents, and their Patronage of polite Literature, bespeak him the genuine Offspring of our illustrious *Sackville*.

*Wood* says, he was buried at *Witbiam* above-mentioned, but is under a mistake.

BUCKINGHAM, *John Sheffield*, Duke of.—This great Nobleman, whose Character was conspicuous in the Age he lived in, in the several Capacities of a Soldier, a Statesman and a Writer, was born in the Year 1645.—At nine Years of Age he lost his Father, and his Mother marrying again soon after, the Care of his Education was left entirely to the Conduct of a Governor, who,

tho' himself a Man of Learning, had not that happy Manner of communicating his Knowledge, whereby his Pupil could reap any great Improvement under him.—In Consequence of which, when he came to part from his Governor, after having travelled with him into *France*, he quickly discover'd in the Course of his Conversation with Men of Genius, that tho' he had acquired the politer Accomplishments of a Gentleman, yet that he was still greatly deficient in every Part of Literature, and those higher Excellencies, without which it is impossible to rise to any considerable Degree of Eminence.

Piqued at this Reflection, and resolved by his own Application to make Amends for the Fault of his Governor, and recal the Time he had lost, he determin'd, tho' in the Height of youthful Blood, and in Possession of an ample Fortune, two strong Allurements to Dissipation, to lay a Restraint on his Appetites and Passions, and dedicate for some Time a certain Number of Hours every Day to Study.—By this Means he made an amazing Progress, and very soon acquir'd a Degree of Learning, which very justly entitled him to the Character he ever after maintained, of a very fine Scholar.

Not contented however with this Acquisition, but as eager in the Pursuit of Martial as of Literary Glory, he again obtain'd a Mastery over even the most irresistible of all the Passions, and tho' engaged in an Attachment of Love to a Lady, by whom, from his own Account, he met with an equal Return of Affection, yet even this Tie could not keep him at Home, when the Call of Honour summon'd him abroad.

abroad.—In short, he enter'd himself a Volunteer with the Earl of *Offory*, in the second *Dutch War*, and was present in that famous and bloody Naval Engagement at *Soldbay*, where the Duke of *York*, afterwards *James II.* commanded as Admiral.—And tho' this was at a Time of Life when most young Gentlemen are scarcely out of the Hands of their Dancing Masters, our youthful Hero exerted so much Gallantry of Behaviour, that he was immediately appointed Commander of the *Royal Catharine*, a second Rate Man of War.

After this our Author made a Campaign in the *French Service*, and when *Tangier* was in Danger of being taken by the *Moors*, he was, in Consequence of his own Offer to head the Forces which were to defend it, appointed Commander of them.—He was then Earl of *Mulgrave*, one of the Lords of the Bed-Chamber to King *Charles II.* and had been, on the 28th of *May 1674*, installed Knight of the Garter.—But now a most wicked Machination against his Life was concerted at Court, in which the King himself has been suspected to have acted a very principal Part, and for which Historians assign different Causes.—Some of the Writers have imagined that the King had discovered an Intrigue between Lord *Mulgrave* and one of his own Mistresses, and was therefore determined to put his Rival out of the Way at any Rate.—But *Mrs. Manley*, in her *Atalantis*, and *Mr. Boyer* in his History of Queen *Anne*, attributes it to the Discovery of certain Overtures towards Marriage, which this Nobleman was bold enough to make to the Princess *Anne*, and which she herself

seem'd not inclinable to discourage.

Be the Cause what it would, however, it is apparent that it was intended Lord *Mulgrave* should be lost in the Passage; a Vessel being provided to carry him over, which had been sent Home as unserviceable, and was in so shatter'd a Condition, that the Captain of her declar'd he was afraid to make the Voyage.—On this his Lordship applied not only to the Lord High Admiral, but to the King himself.—These Remonstrances, however, were in vain; no Redress was to be had, and the Earl, who saw the Trap laid for him by his Enemies, was compelled to throw himself into almost inevitable Danger, to avoid the Imputation of Cowardice, which of all others he had the greatest Detestation of.—He however dissuaded several Volunteers of Quality from accompanying him in the Expedition; only the Earl of *Plymouth*, the King's natural Son, piqued himself on running the same Hazard with a Man, who, in spite of the ill Treatment he met with from the Ministry, could so valiantly brave every Danger in the Service of his Father.

Providence, however, defeated this malicious Scheme, by giving them remarkably fine Weather thro' the whole Voyage, which lasted three Weeks, at the Termination of which, by the Assistance of pumping the whole Time to discharge the Water, which leaked in very fast, they arriv'd safe at *Tangier*.—And perhaps there cannot be a more striking Instance of innate Firmness and Magnanimity than in the Behaviour of this Nobleman during the Voyage.—For though he was fully convinced of the hourly dangers

Dangers they were in, yet was his Mind so calm and undisturbed, that he even indulged his Passion for the Muses amidst the Tumults of the tempestuous Elements, and during this Voyage, compos'd a Poem, which is to be met with among his other Works.

The Consequence of this Expedition was the Retreat of the *Moors*, and the blowing up of *Tangier*.—On his Return, the King becoming appeased, and the Earl forgetting the ill Offices done him, a mutual Reconciliation ensued, and he enjoyed his Majesty's Favour to the last.

During the short Reign of King *James II.* he held several considerable Posts, particularly that of Governor of *Hull*, in which he succeeded the degraded Duke of *Monmouth*, and the high Office of Lord Chamberlain, which, altho' latterly that Monarch grew cooler towards him on Account of the zealous and honest Remonstrances he frequently made to him against those Measures by which he afterwards lost the Crown, yet he did not think proper to take from him.—His Lordship was no Friend to, or Promoter of, the Revolution; and when King *James*, in Opposition to that Nobleman's Advice and that of others of his Friends, did quit the Kingdom, he appears to have been one of the Lords who wrote such Letters to the Fleet, the Army and all the considerable Garrisons in *England*, as persuaded them to continue in proper Order and Subjection.—To his Humanity, Direction and spirited Behaviour in Council also, his Majesty stood indebted for the Protection he obtained from the Lords in *London*, upon his being seiz'd and in-

sulted by the Populace at *Fever-sham* in *Kent*.

When the Revolution was brought about, Lord *Mulgrave* was guilty of no mean Compliances to King *William*, and tho' he voted and gave his Reasons strongly in Parliament for the Prince of *Orange's* being proclaimed King, together with the Princess his Wife, and afterwards went to Court to pay his Addresses, where he was very graciously received, yet he accepted of no Post under that Government till some Years afterwards.

In the latter Part of King *William's* Reign, however, he enjoyed several high Offices, and on the Accession of Queen *Anne*, that Princess, who had ever had a great Regard for him, loaded him with Employments and Dignities.—In *April* 1702, he was sworn Lord Privy Seal, made Lord Lieutenant and Custos Rotulorum for the North Riding of *Yorkshire*, and one of the Governors of the *Charter house*, and the same Year was appointed one of the Commissioners to treat of an Union between *England* and *Scotland*.—On the 9th of *March*, 1703, he was created Duke of *Normanby* (of which he had been made Marquis by King *William*) and on the 19th of the same Month Duke of *Buckingham*.

In the Year 1712, the Whig Ministry beginning to give Ground, and his Grace, who was strongly attached to Tory Principles, joined with Mr. *Harley*, afterwards Earl of *Oxford*, in such Measures as brought about a Change in the Ministry, shook the Power of the Duke and Dutchess of *Marlborough*, and introduced Mr. *Harley*, the Earl of *Shrewsbury*, Lord *Bolingbroke*, &c. into the Administration.

stration.—Her Majesty now offer'd to make him Chancellor, which he refused, but in 1711, was appointed Steward of her Majesty's Household, and President of the Council, and on her Decease in 1713, was nominated one of the Lords Justices in *Great Britain*, till the Arrival of King *George I.* from *Hanover*.

His Grace died on the 24th of *February* 1720, in the 75th Year of his Age, and after lying in State for some Days at *Buckingham* House, was interr'd with great Solemnity in *Westminster-Abbey*, where a handsome Monument has since been erected to his Memory, with an Epitaph written by himself, and directed by his Will to be engraved on it.—He left only one legitimate Son behind him, named *Edmund*, but that young Nobleman dying in the very Bloom of Youth, with him the Titles of the *Sheffield* Family expired.

His Grace's Valour was on many Occasions sufficiently proved, nor were his other Abilities confined to Letters only, and the Encouragement of Learning, for by the Accounts given of him by all his Biographers, he appears to have been a most accomplished Nobleman, whether we view him in the Light of an excellent Poet, a shining Orator, a polite Courtier, or a consummate Statesman.—But as Talents so superior, and a Disposition so enterprizing as the Duke of *Buckingham's* never fail to excite Envy and Malevolence, it is not to be wonder'd at that his Character should have been attacked with Severity by some of his Enemies.—The principal Faults they have laid to his Charge are Avarice, Pride and Ill-Nature.—As to the first, every one who is in the least acquainted with the human Heart, must be

perfectly convinced that Covetousness is absolutely incompatible with Indolence, and yet it is well known that his Grace lost very considerably for a Course of forty Years together, from his not taking the Pains to visit those Estates he possessed at some Distance from *London*.—And as to the latter Part of the Accusation, those who were most intimate with him have declar'd him to be of a tender compassionate Disposition.—He is indeed allowed to have been passionate, but when his Rage sub sided, his Concern for having given Way to that Infirmary, ever testified itself in peculiar Acts of Kindness and Beneficence towards those on whom his Passion had vented itself.—An intrepid Magnanimity and Perseverance in whatever he undertook, seems to have been his strongest Characteristic, and altho' a natural Gaiety of Disposition, back'd by Affluence of Fortune, led him into some Acts of Libertinism in his Youth, especially with Regard to the Fair Sex, which in the latter Part of his Life he frequently expressed Concern for, yet over his Passions he seems to have had the strongest Command, whenever Motives of greater Importance called on him to lay a Restraint upon them.

With Respect to Genius and those Talents which were adapted to the polite Arts, it is evident from his Works that he possessed them in an eminent Degree.—He was perhaps one of the most elegant Prose Writers of his Time, and is inferior to few even in the sublime Flights of Poetry.—He has left behind him two dramatic Pieces, which, though never acted, were intended for the Stage, and to be performed

after the Manner of the Ancients, with musical Chorusses between the Acts.—They are both taken from the Tragedy of *Julius Cæsar*, as written by *Shakespeare*, but great Alterations made in them by our Author.—The Titles of them are,

*The Death of MARCUS BRUTUS.* Trag.

*JULIUS CÆSAR.* Trag.

BUCKINGHAM, *George Villiers*, Duke of.—This ingenious and witty Nobleman, whose mingled Character render'd him at once the Ornament and Disgrace, the Envy and Ridicule of the Court he lived in, was Son to that famous Statesman and Favourite of King *Charles I.* who lost his Life by the Hands of Lieutenant *Felton*.—Our Author was born at *Wallingford House*, in the Parish of *St. Martins* in the Fields, on the 30th. of *Jan.* 1627, which being but the Year before the fatal Catastrophe of his Father's Death, the young Duke was left a perfect Infant; a Circumstance which is frequently prejudicial to the Morals of Men born to high Rank and Affluence of Fortune.—The early Parts of his Education he received from various domestic Tutors, after which he was sent to the University of *Cambridge*, where having compleated a Course of Studies, he, with his Brother Lord *Francis*, went abroad, under the Care of one Mr. *Aylebury*.—Upon his Return, which was not till after the breaking out of the Civil Wars, the King being at *Oxford*, his Grace repair'd thither, was presented to his Majesty, and enter'd of *Christ Church College*.—Upon the Decline of the King's Cause, he attended Prince *Charles* into *Scotland*, and was with him at the

Battle of *Worcester* in 1651, after which, making his Escape beyond Sea, he again joined him, and was soon after, as a Reward for this Attachment, made Knight of the Garter.

Desirous, however, of retrieving his Affairs, he came privately to *England*, and in 1657 married *Mary*, the Daughter and sole Heiress of *Thomas Lord Fairfax*, thro' whose Interest he recover'd the greatest Part of the Estate he had lost, and the Assurance of succeeding to an Accumulation of Wealth in the Right of his Wife.

We do not find however that this Step lost him the Royal Favour, for, after the Restoration, at which Time he is said to have possess'd an Estate of twenty thousand Pounds *per Annum*, he was made one of the Lords of the Bed-Chamber, called to the Privy Council, and appointed Lord Lieutenant of *Yorkshire*, and Master of the Horse.—All these high Posts however he lost again in the Year 1666.—For having been refus'd the Post of President of the North, he became disaffected to the King, and it was discovered that he had carried on a secret Correspondence by Letters and other Transactions with one Dr. *Heydon* (a Man of no Kind of Consequence, but well fitted to be made the Implement of any Kind of Business) tending to raise Mutinies among his Majesty's Forces, particularly in the Navy, to stir up Sedition among the People, and even to engage Persons in a Conspiracy for the seizing the *Tower of London*.—Nay, to such base Lengths had he proceeded, as even to have given Money to Villains to put on Jackets, and, personating Seamen, to go about the Country begging,  
and

and exclaiming for Want of Pay, while the People oppress'd with Taxes were cheated of their Money by the great Officers of the Crown.—Matters were ripe for Execution, and an Insurrection, at the Head of which the Duke was openly to have appear'd, on the very Eve of breaking out, when it was discover'd by Means of some Agents whom *Heydon* had employed to carry Letters to the Duke.—The Detection of this Affair so exasperated the King, who knew *Buckingham* to be capable of the blackest Designs, that he immediately order'd him to be seiz'd, but the Duke finding Means, having defended his House for some Time by Force, to make his Escape, his Majesty struck him out of all his Commissions, and issued out a Proclamation, requiring his Surrender by a certain Day.

This Storm, however, did not long hang over his Head; for on his making an humble Submission, King *Charles*, who was far from being of an implacable Temper, took him again into Favour, and the very next Year restor'd him both to the Privy-Council and Bed-Chamber.—But the Duke's Disposition for Intrigue and Machination could not long lie idle, for having conceived a Resentment against the Duke of *Ormond*, for having acted with some Severity against him in regard to the last-mentioned Affair, he, in 1670, was supposed to be concerned in an Attempt made on that Nobleman's Life by the same *Blood*, who afterwards endeavour'd to steal the Crown.—Their Design was to have conveyed the Duke to *Tyburn*, and there have hanged him; and so far did they proceed towards the putting it in Execution, that *Blood*

and his Son had actually forced the Duke out of his Coach in *St. James's Street*, and carried him away beyond *Devonshire House, Piccadilly*, before he was rescued from them.

That there must have been the strongest Reasons for suspecting the Duke of *Buckingham* of having been a Party in this villainous Project, is apparent from a Story *Mr. Carte* relates from the best Authority in his Life of the Duke of *Ormond*, of the public Resentment and open Menaces thrown out to the Duke on the Occasion, by the Earl of *Offory*, the Duke of *Ormond's* Son, even in the Presence of the King himself.—But as *Charles II.* like most other Men, was more sensible of Injuries done to himself than others, it does not appear, that this Transaction hurt the Duke's Interest at Court, for in 1671 he was installed Chancellor of the University of *Cambridge*, and sent Ambassador to *France*; where he was very nobly entertained by *Lewis XIV.* and presented by that Monarch at his Departure with a Sword and Belt set with Jewels, to the Value of forty thousand Pistoles; and the next Year he was employed in a second Embassy to that King at *Utrecht*.—However, in *June* 1674, he resigned the Chancellorship of *Cambridge*, and about the same Time became a zealous Partizan and Favourer of the Nonconformists.—On the 16th of *Feb.* 1676, his Grace, with the Earls of *Salisbury* and *Sbastesbury* and Lord *Wharton*, were committed to the *Tower* by Order of the House of Lords, for a Contempt, in refusing to retract the Purport of a Speech which the Duke had made concerning a Dissolution of the Parliament.—

This

This Confinement did not, I suppose, last long, yet I find no material Transactions of this Nobleman's Life recorded after it, till the Time of his Death, which happened on the 16th of April 1687.—*Wood* tells us that he died at his House in *Yorkshire*; but *Mr. Pepe*, who must certainly have had very good Information, and it is to be imagined would not have dared to advance an injurious Falshood of a Person of his Rank, has, in his Epistle to *Lord Batbursf*, given us a most affecting Account of the Death of this ill-starr'd Nobleman, who, after having been Master of near fifty thousand Pounds *per Annum*, he describes as reduced to the deepest Distress by his Vice and Extravagance, and breathing his last Moments in a mean Apartment at an Inn.—Be this particular Circumstance, however, as it will, it is certain that he had greatly reduced his Fortune before his Death, and that his natural Turn for Gallantry and Dissipation, encouraged and supported by the Fashion of the Age, and the Countenance that Vice of all Kinds met with at Court, threw him into Expences that would have been, as *Shakespeare* says, “*enough to press a Royal Merchant down.*”

As to his personal Character, it is impossible to say any Thing in it's Vindication, for tho' his severest Enemies acknowledge him to have possess'd great Vivacity and a Quickness of Parts peculiarly adapted to the Purposes of Ridicule, yet his warmest Advocates have never attributed to him a single Virtue.—His Generosity was Profuseness, his Wit Malevolence, the Gratification of his Passions his sole Aim through

Life, his very Talents Caprice, and even his Gallantry the meer Love of Pleasure.—But it is impossible to draw his Character with equal Beauty, or with more Justice than in that given of him by *Dryden*, in his *Absalom and Achitophel*, under the Name of *Zimri*, which is too well known to authorize my inserting it here, and to which therefore I shall refer my Readers.

How greatly is it to be lamented that such Abilities should have been so shamefully misapplied.—For to sum up his Character at once, if he appears inferior to his Father as a Statesman, he was certainly superior to him as a Wit, and wanted only Application and Steadiness to have made as conspicuous a Figure in the Senate and the Cabinet as he did in the Drawing-Room.—But his Love of Pleasure was so immoderate, and his Eagerness in the Pursuit of it so ungovernable, that they were perpetual Bars against the Execution of even any Plan he might have formed solid or praise-worthy.—In Consequence of which, with the Possession of a Fortune that might have enabled him to render himself an Object of almost Adoration, we do not find him on Record for any one deservedly generous Action.—

As he had liv'd a Profligate, he died a Beggar, and as he had rais'd no Friend in his Life, he found none to lament him at his Death.

As a Writer, however, he stands in a quite different Point of View.—There we see the Wit and forget the *Libertine*.—His Poems, which indeed are not very numerous, are capital in their Kind, but what will immortalize his Memory while Language

guage shall be understood, or true Wit relished, is his celebrated Comedy of

*The Rehearsal.*

A Comedy, which is so perfect a Master-Piece in it's Way, and so truly an Original, that notwithstanding it's prodigious Success, even the Task of Imitation, which most Kinds of Excellence have excited inferior Geniusses to undertake, has appear'd as too arduous to be attempted with Regard to this, which through an whole Century still stands alone, notwithstanding that the very Plays it was written expressly to ridicule are forgotten, and the Taste it was meant to expose totally exploded, and altho' many other Pieces as absurd and a Taste as deprav'd have since at Times sprung up, which might have afforded ample Materials in the Hands of an equal Artificer.

There is also another Play published under the Duke's Name, called,

*The Chances.* Com.

This however is no more than a professed Alteration of the Comedy of the same Name, written by *Beaumont and Fletcher.*

**BULLOCK, Mr. Christopher.**—This Author was a Player by Profession, and the Son of Mr. *Wm. Bullock*, whom we find to have stood in very good Estimation in his theatrical Capacity, nor was this Son of his by any Means deficient in Point of Merit as an Actor.—At what Place, or in what Year our Author was born, I have not been able to trace.—He became joint Manager with Mr. *Keene*, and another Actor, of the Theatre in *Lincoln's-Inn-Fields.*—In the Year 1717 he married a natural Daughter of that great Performer Mr. *Wilks*, by Mrs. *Rogers* the Actres.—

This Lady was bred up to the Stage, but altho', from the Advantage of an agreeable Figure, she pleas'd tolerably well in several dramatic Characters, yet she was far from inheriting the capital Merit of either her Father or Mother.—Mr. *Bullock* died in 1724, not much advanced in Life, for Mr. *Chetwood*, who must have personally known him, says he was then only in the Road to Excellence.—He had a great Deal of natural Sprightliness, which was of Advantage to him on the Stage, he performing for the most Part the same Cast of Characters at the one House that Mr. *Colley Cibber* supported at the other, which were the Fops, pert Gentlemen, &c. in which Liveliness and Ease are most essentially necessary.

The dramatic Pieces Mr. *Bullock* left behind him were six in Number, and are as follows,

1. *Adventures of half an Hour.* Farce.
2. *Cobler of Preston.* F.
3. *Perjuror.* F.
4. *Slip.* F.
5. *Woman's a Riddle.* C.
6. *Woman's Revenge.* C.

As to the Comedy of *Woman's a Riddle*, he has been accused of some unfair Dealing about it, with Regard to Mr. *Savage*; but that is a Point I shall endeavour more fully to explain when we come to the Life of that Gentleman.

**BURKHEAD, Mr. Henry.**—This Gentleman was a Merchant of *Bristol*, and lived in the Reign of King *Charles I.*—He seems to have been a Man of strong Party Principles, and wrote a Play which was never acted, nor probably even intended so to be, entitled,

*Cola's Fury.* Trag.

The

the Subject of it being the *Irish Rebellion*, which broke out in *October 1641*.—In it he has characterized all the principal Persons concerned in the Affairs of that Time, under feign'd Names.—And even the second Title to the Piece, viz. *Lirenda's Misery*, is expressive of the Subject aimed at, *Lirenda* being no more than an Anagram (which was a Kind of Quibble then much in Vogue) formed from the Letters which compose the Name of *Ireland*.

**BURNABY, Charles, Esq;**—This Gentleman had a liberal Education, having been bred up at the University, and afterwards enter'd a Member of the *Inner Temple*.—He wrote four Plays, the Names of which are as follow,

1. *The Ladies Visiting Day.* C.
2. *Love betray'd.* C.
3. *The Modish Husband.* C.
4. *The Reformed Wife.* C.

**BURNEL, Henry, Esq;**—All I can gather in Regard to this Gentleman is, that he was a Native of *Ireland*, and wrote a Play, which was acted with Applause at the Theatre in *Dublin*, called,

**LANDGARTHA.** T. C.

It appears that he had before this made an Attempt in the dramatic Way, which had miscarried, but what the Name of that former Play was I cannot trace, nor is it at all improbable that it might never make its Appearance in Print.

**BUSH, Anyas, Esq;**—Of this Gentleman I know nothing more than the finding his Name in the Monthly Lists of Publication as the Author of one dramatic Piece, not I believe intended for the Stage, entitled,

**SOCRATES,** Dram. Poem.

**C. J.**—These two Letters are prefixed to a Comedy, entitled,

*The Two Merry Milkmaids.* C. but I cannot, either from these Letters, from the Date, or from any other Circumstance belonging to his Piece, attribute it to any known Author.

**C. R.**—These Letters stand in the Title Page to a Translation of a *Latin Play*, written by *R. Ruggles*, entitled,

**IGNORAMUS.** C.

translated by *R. C.* who is there said to have been some Time Master of Arts in *Magdalen College* in *Oxford*, and which Letters *Coxeter* in a MS. Note explains to stand for *Robert Codrington*.

The Writers however have made a strange Jumble of Errors in Regard to this Translator and the Author of an historical Play called,

**ALPHONSUS, King of Arragon,** *Langbaine* and *Gildon* having equally run into the Error of ascribing both these Plays to the same Author, with this only Difference, that the first has distinguished his Name by the Letters *R. C.* and the latter by those of *R. G.*—But as the Date of Publication of these two Pieces has a Difference of upwards of sixty Years, *Alphonsus* being published in 1599, and *Ignoramus* not till 1662, it is not very probable they should both be the Work of one Person.—I have therefore thought it most reasonable to follow the Authority of *Langbaine*, as explained by *Coxeter*, for the Translator of the latter; and that of *Gildon*, which *Jacob* likewise acquiesces

quiesces with, for the Author of the former.

CARELL, Mr. *John*.—Of this Gentleman I know nothing more than his being mentioned by *Langbaine* and *Coxeter*, as the supposed Author of a dramatic Piece, entitled,

Sir *Salomon*. C.

which however *Jacob*, *Whincop*, *Gildon*, and the Author of the *British Theatre* have all ascribed to Mr. *Lodovic Carrell*, and that with the same second Title of the *Cautious Coxcomb*.

To this Gentleman also has been ascribed another dramatic Piece, called,

The *English Princess*. T.

CAREW, Lady *Elizabeth*.—This Lady flourished in the Reign of Queen *Elizabeth*, and must have been of Distinction in her Time; but from what Family she was descended, or what Part of the Kingdom claim'd the Honour of her Birth I have not been able to discover.—We find, however, some of her Contemporaries dedicating their Works to her, and she herself has written one dramatic Piece, entitled,

MARIAM, the fair Queen of JEWRY. Trag.

CAREW, *Thomas*, Esq;—This Gentleman was descended from a very ancient and honourable Family of the Name, whose Establishment had long been in the County of *Devon*.—He flourished in the Reign of King *Charles I.* and was Brother to *Mathew Carew*, who, in the Time of the Rebellion, appear'd to have been very strongly attached to the Cause of that unfortunate Prince.—Our Author received the Rudiments of his Education in *Corpus Christi College, Cambridge*, but it does not appear that he either took any Degree there, or was

even matriculated as a Member.

—Afterwards, however, having greatly improved himself by travelling abroad, and by the Conversation of ingenious Men at Home, he acquired a great Reputation for his Wit and poetical Abilities, which being taken Notice of at Court, he was made a Gentleman of the Privy Chamber, and Sewer in Ordinary to the King, with whom he stood very high in Favour, insomuch that to the last he esteemed him as one of the most deserving Wits about his Court.—Nay, so favourable an Opinion did he entertain of his Abilities in that Respect, that it was by his Majesty's peculiar Command that he undertook the only dramatic Piece he appears to have written, and which is entitled,

*Cælum Britannicum*. A Masque.

With a Reference to which Circumstance he has prefixed to it the following modest Distich.

*Non habet ingenium; Cæsar sed  
jussit; babebo:*

*Cur me posse negem, posse quod  
ille putat?*

He was very much esteem'd and respected by his cotemporary Poets, particularly by *Ben Jonson*.—Yet, from a Stanza relating to him in *Sir John Suckling's* Session of the Poets, he appears to have been a studied laborious Writer.—For though that Gentleman was his Friend, and had much Kindness for him, yet he could not help characterizing him as follows,

*TOM CAREW was next, but he  
bad a Fault,  
That would not well stand with  
a Laureat;*

*His*

*His Muse was hide-bound, and  
the Issue of's Brain  
Was seldom brought forth but  
with Trouble and Pain.*

In what Year this Author was born I know not, but he appears to have died very much regretted in the Year 1639.

CAREY, Mr. Henry.—This Writer was by Profession a Master of Music, his Acquaintance with which Science, added to a Passion for it's Sister Poetry, not only inspir'd him with the Inclination, but also afforded him the Ability, to form several little dramatic Pieces, most of them of the humorous Kind, and almost all of them musical Entertainments.—On the whole they met with good Success, some of them still standing on the theatrical List for frequent Repetition.—The Titles of all his dramatic Works are as follow,

1. AMELIA. C.
2. BETTY. Ballad F.
3. CHRONONHOTONTHOLOGOS. Mock Tra.
4. Contrivances. Ballad Farce.
5. Dragon of WANTLEY. Burlesque Opera.
6. Hanging and Marriage. Far. Vid. APPENDIX.
7. Honest Yorkshire Man. Ballad Farce.
8. MARGERY. Ballad Opera.
9. NANCY. Musical Interl.
10. TERAMINTA. English Opera.
11. Wife well managed. Far.

By a Hint given by the Author of the *British Theatre*, I am apt to imagine that this Gentleman hastened his own End; for that Writer, in his Account of Mr. Odingells, has this remarkable Expression.—“This Gentleman (says he) put an  
“End to his own Life in the

“same Manner as Creech had done  
“before and Carey since.”—The Manner that Creech ended his Life was by a Halter.

CAREY, Henry. Vid. FAULKLAND, Lord.

CARLELL, Lodowic, Esq;—This Gentleman was a Courtier, who lived in the Reigns both of King Charles the first and second.—He had various Places at Court, being Gentleman of the Bows to King Charles I. Groom of the King's and Queen's Privy Chamber, and served the Queen Mother many Years.—He wrote several dramatic Pieces, the most of which were acted with considerable Applause.—Their Titles are as follow,

1. Arviragus and Philicia. T.—Com. in two Parts.
2. Deserving Favourite. T. C.
3. Fool would be a Favourite. Com.
4. HERACLITUS. T.
5. OSMOND the Great Turk. Trag.
6. Passionate Lover. T. C. in two Parts.
7. Spartan Ladies. C.

The six first of these Plays only in general are ascribed to this Author; as to the last-mentioned one it is named only in a Catalogue at the End of an Edition of *Middleton's More Dissemblers befides Women*.—But *Winstanley*, who has omitted the *Heraclius*, which undoubtedly was Mr. Carlell's, has as erroneously attributed to him a Tragedy, written by Dr. Loage, entitled,

MARIUS and SYLLA.

CARLISLE, Mr. James. This Gentleman was a Native of Lancashire, and in the earlier Parts of his Life followed the Profession of a Player, but afterwards preferring the active Stage of the real World to the feign'd Affairs of the

the theatrical one, and chusing rather to *be*, than to *personate* a Hero; he quitted that Employment, and took up Arms in the Defence of his Country's Religion and Liberties in the *Irish* Wars under King *William III.* to which glorious Cause he resigned himself a willing Sacrifice, dying in the Bed of Honour at the famous Battle of *Aughrim* on the 11th of *July 1691.*—He left behind him one dramatic Piece which had been well received, entitled,

*The Fortune Hunters.* Com.

CARPENTER, Mr. *Richard.*

—This Gentleman, who from the general Tenor of his Writings, and from some Sermons published under the same Name, in the Year 1623, it is reasonable to conclude was a Divine, was born about the beginning of King *James I's* Reign, and lived till towards the End of *Charles II's*, being alive at *Aylesbury* in *Bucks*, in 1670.—He received his first Rudiments of Education at *Eton* School, from whence he was removed to *Cambridge*, and was elected a Scholar of *King's* College in that University, Anno 1622. Here he staid two or three Years, after which he not only quitted that, but also his Country and Friends, went abroad, and studied in *Flanders*, *France*, *Spain*, and *Italy*, and at length took Orders in the *Romish* Church from the Hands of the *Pope's* Substitute at *Rome*, and becoming a Monk of the *Benedictine* Order, was soon after sent into *England* in Order to gain Profelytes.—But he had scarcely been a Year and half in this Employment before he returned to the Protestant Religion, and accepted of the Vicarage of *Poling*, near *Arundel* Castle in *Sussex*; on which Account he received many Affronts from the Ro-

mish Priests who resided in those Parts, notwithstanding which in the Time of the Civil War, he went over to *Paris*, and there commenced a Railer against the Protestants.—On his Return to *England* he again became a Protestant, but revolted once more before his Death to Popery, in which Persuasion he died.—The great Antiquary *Anth. à Wood*, who was personally acquainted with him says of him, "That he was a fantastical Man, that he changed his Mind with his Cloaths, and that for his Juggles and Tricks in Matters of Religion, he was esteemed a Theological Mountebank."—And indeed the Account I have already given of his leaving both Country and Religion, of his returning to them both, and again forsaking them, seems I think perfectly to justify that Character of him (*Vid. Atten. Oxoniens. Vol. I. p. 439.*)

He has moreover left behind him one dramatic Piece, which from its very Title conveys to us an Idea of its having been written by one who, if not an Enthusiast, must at least have been a warm Controvertist in Religion, since he could be induc'd to make such Controversy the Basis of a Work, which notwithstanding the Propriety of blending Instruction with Amusement in the Superstructure, is ever expected to have its Foundation laid in the latter.—It is called,

*The Pragmatical Jesuit new leaven'd.* Com.

and is said in the Title Page to be a Play tending to Morality and Virtue.—To this Comedy his Picture is prefixed, in a very genteel Lay Habit, whereas before another Work published by him he is represented as a formal Clergyman,

gyman, and with a very grave and mortified Countenance.

CARTWRIGHT, Mr. *George*.

—Of this Gentleman I know nothing more than that he lived at *Fulham*, and, has obliged the World with one Play, entitled,

*The Heroic Lover*. Tragedy.

*Langbaine* has omitted any Mention of this Piece or its Author.

CARTWRIGHT, Mr. *William*.

—There is some Degree of Contest among the Biographers concerning the Place of this Author's Nativity, and the Name of his Father.—*Lloyd*, in his *Memoires*, declaring him to be the Son of *Thomas Cartwright* of *Burford* in *Oxfordshire*, and born Aug. 16, 1615.—Whereas *Wood*, in his *Athen. Oxon.* (which I must confess I look as the better Authority) tell us that he was born at *Northway* near *Tewksbury* in *Gloucestershire*, in Sept. 1611. and that his Father's Name was *William*; and adds, that the Father having dissipated a fair Inheritance he knew not how, was at last reduced to turn Innkeeper at *Cirencester*.—By this Way of Life, however, it is probable he healed his broken Fortune, as we find him afterwards bestowing a liberal Education on this Son, who being a Lad of a promising Genius, he procured first to be initiated into Learning by Mr. *Topp*, Master of the Free School at *Cirencester*.—From thence he was removed to *Westminster*, as a King's Scholar, and studied under the learned Dr. *Osbaldiston*.—From thence, in 1628, he went to the University of *Oxford*, where he was chosen a Student of *Christ Church*, and plac'd under the Care of Mr. *Tarrent*.—Here he pursued his Studies with unwearied Diligence and Rapidity, went thro' the Classes of Logic

and Philosophy, took the Degree of Bachelor and Master of Arts, enter'd into holy Orders, in which he soon became eminent for his Preaching, and was made Metaphysical Reader in the Room of Mr. *Thomas Barlow* of *Queen's Colledge*, who afterwards became Bishop of *Lincoln*.—In this Office also he acquir'd great Reputation both for his Literary Knowledge and his Oratorical Endowments.

In 1642 he was promoted to the Place of Succentor to the Cathedral of *Salisbury*, and on the 12th of April 1643 was elected junior Proctor of the University.—Yet, as if he had in so short a Period run the full Race of Learning, and reach the Goal of Perfection, beyond which he could go no farther, he was taken out of this World on the 29th of November following, 1643, by a Malignant Fever which then reign'd at *Oxford*, was known by the Name of the *Camp Disease*, and was fatal to Numbers besides.

No Man perhaps ever acquir'd an earlier Fame than this amiable Youth, or, leaving the World at a Time of Life when Men in general begin but to be known, had obtain'd so universal a Homage to his Memory from his Contemporaries.—For tho' according to the earliest Account of his Birth he could but have enter'd into his thirty-third Year (and the Publisher of his Poems says, as *Wood* also implies, that he died at thirty) he was most universally lamented, and even the King and Queen, who were then at *Oxford*, shew'd great Anxiety during his Illness, and were greatly afflicted at his Death.

The Character given of him by the Writers of his Time is

## C A

almost beyond Belief.—*Ben Jonson*, who gave him the Title of his Son, valued him so highly that he said of him, *My Son CARTWRIGHT writes all like a Man*.—The Editor of his Works applies to him the Saying of *Aristotle* concerning *Æschron* the Poet, *that he could not tell what ÆSCHRON could not do*.—*Langbaine* says of him that “He was “extreamly remarkable both for “his outward and inward Endowments; his Body being as “handsome as his Soul.—He “was an expert Linguist, understanding not only *Greek*, and “*Latin*, but *French* and *Italian*, “as perfectly as his Mother “Tongue.—He was an excellent “Orator, and yet an admirable “Poet; a Quality which *Cicero* “with all his Pains could not “attain to; nor was *Aristotle* less “known to him than *Cicero* and “*Virgil*.”

In a Word he was of so sweet a Disposition, and so replete with all Virtues, that he was beloved of all learned Men that knew him, and admir'd by all Strangers.—And when after his Death his Plays and Poems were published together, we find them accompanied by above fifty Copies of Verses written by the most eminent Wits of the University, every one being desirous to appear in the Number of his Friends, and to give Public Testimony to the World of the Value they had for his Memory.—It is impossible however to close his Character with any Thing stronger or more concise than the Mention made of him by the learned and pious *Dr. Fell*, Bishop of *Oxford*, Who said of him, “*CARTWRIGHT was the utmost Man could come to*.”

## C E

His Dramatic Pieces are only four, viz.

1. *Lady Errant*, T. C.
2. *Ordinary*, C.
3. *Royal Slave*, T. C.
4. *Siege*, Tr.-Com.

CAVENDISH, *William*. Vid. NEWCASTLE, Duke of.

CENTLIVRE, *Mrs. Susanna*.

This Lady was Daughter of one *Mr. Freeman* of *Holbeach* in *Lincolnshire*, who altho' he had been possess'd of no inconsiderable Estate, yet being a Dissenter, and a zealous Parliamentary, was at the Time of the Restoration extremely persecuted, as were also the Family of his Wife, who was Daughter of *Mr. Markam*, a Gentleman of a good Estate at *Lynn Regis* in *Norfolk*, but of the same political Principles with *Mr. Freeman*, so that his Estate was confiscated, and he himself compelled to fly to *Ireland*.—How long he staid there I have not been able to trace, nor whether our Authorefs, who from a Comparison of concurrent Circumstances I imagine must have been born about 1680, drew her first Breath in that Kingdom or in *England*.—These are Particulars all her Historians have been silent in Regard to, yet I am apt to conjecture that she was born in *Ireland*, as I think it probable her Mother might not return to her native Country till after the Death of her Husband, which happened when this Girl was only three Years old.—Be this as it will, we find her left to the wide World by the Death of her Mother also, before she had completed her twelfth Year.—*Whincoop* relates a romantic Story of her in a very early Period of her Life, which although he seems mistaken in some Parts of her History,

tory, (at least either he or *Jacob* must have been so) having made her Father survive the Mother, and even to have married again before his Death, yet as he seems to have taken Pains in collecting many Circumstances of her Life which are no where else related, I cannot think myself authorized entirely to omit it.—He tells us that after her Father's Death, finding herself very ill treated by her Stepmother, she determined, tho' almost destitute of Money and every other Necessary, to go up to *London*, to seek a better Fortune than what she had hitherto experienced.—That as she was proceeding on her Journey on Foot, she was met by a young Gentleman from the University of *Cambridge*, (whose Name, by the Way he informs us of, and was no other than the afterwards well-known *Anthony Hammond*, Esq;) who was so extremely struck with her Youth and Beauty, and so affected with the Distress which her Circumstances naturally declar'd in her Countenance, that he fell instantly in Love with her, and enquiring into the Particulars of her Story, soon prevailed on her inexperienced Innocence to seize on the Protection he offer'd her, and go with him to *Cambridge*, where, equipping her in Boy's Cloaths, he introduc'd her to his Intimates at Colledge as a Relation who was come down to see the University, and pass some Time with him there; and that they continued this Intercourse for some Months, till at length, sated perhaps with Possession, or perhaps afraid that the Affair would be discover'd at the University, he persuaded her to come to *London*, providing her however with a considerable Sum of Money, and a Letter of Recommendation to

a Gentlewoman of his Acquaintance in Town, sealing the whole with a Promise, which however it does not appear he ever performed, of speedily following her to *London*, and there renewing their amorous Intercourse.—If this Story is true, it must have happen'd when she was extremely young; *Wincop*, as well as the other Writers acknowledging that she was married in her sixteenth Year to a Nephew of the late Sir STEPHEN FOX. But that Gentleman not living with her above a Twelve Month, her Wit and Beauty soon procur'd her a second Husband, whose Name was *Carrol*, and who was an Officer in the Army, but he having the Misfortune to be killed in a Duel within about a Year and half after their Marriage, she became a second Time a Widow. This Loss was a severe Affliction to her, as she appears to have sincerely loved this Gentleman.—Partly perhaps to divert her Melancholy, but chiefly it is probable for the Sake of a Support, she now applied to her Pen, and became a Votary to the Muses, and it is under this Name of *Carrol* that some of her earlier Pieces were published.—Her first Attempt was in Tragedy, in a Play called the *Perjur'd Husband*; yet her natural Vivacity leading her afterwards more to Comedy, we find but one more Attempt in the Buskin among eighteen dramatic Pieces which she afterwards wrote.

Such an Attachment she seems to have had to the Theatre, that she even became herself a Performer, tho' it is probable of no great Merit, as she never rose above the Station of a Country Actress.—However she was not long in this Way of Life, for in 1706, performing the Part of

*Alceste*

*Alexander the Great in Lee's Rival Queens*, at *Windſor*, where the Court then was, ſhe wounded the Heart of one Mr. *Joſeph Centlivre*, Yeoman of the Mouth, or in other Words principal Cook to her Majeſty, who ſoon after married her, and after paſſing ſeveral Years happily together, ſhe died at his Houſe in *Spring Garden*, *Charing-Croſs*, on the Firſt of *December* 1723, and was buried in the Pariſh of *St. Martin's* in the Fields.

Thus did ſhe at length happily cloſe a Life, which at its firſt ſetting out was overclouded with Difficulty and Miſfortune.—She for many Years enjoy'd the Intimacy and Eſteem of the moſt eminent Wits of the Time, viz. *Sir Richard Steele*, *Mr. Rowe*, *Budgell*, *Farguhar*, *Dr. Sewell*, &c. and very few Authors received more Tokens of Eſteem and Patronage from the Great; to which however the Conſideration of her Sex, and the Power of her Beauty, of which ſhe poſſeſs'd a conſiderable Share might, in ſome Degree, contribute.

Her Diſpoſition was good-natur'd, benevolent and friendly, and her Converſation if not what could be called witty, was at leaſt ſprightly and entertaining.—Her Family had been warm Party Folks, and ſhe ſeem'd to inherit the ſame Diſpoſition from them, maintaining the ſtricteſt Attachment to Whig Principles, even in the moſt dangerous Times, and a moſt zealous Regard for the illuſtrious Houſe of *Hanover*.—This Party Spirit, however, which breathes even in many of her dramatic Pieces, procur'd her ſome Friends and many Enemies.

As a Writer, it is no very eaſy Thing to eſtimate her Rank,—

It muſt be allowed that her Plays do not abound with Wit, and that the Language of them is ſometimes even poor, enervate, incorrect and puerile, but then her Plots are buſy and well conducted, and her Characters in general natural and well marked.—But as Plot and Character are undoubtedly the Body and Soul of Comedy; and Language and Wit, at beſt, but the Cloathing and external Ornaments, it is certainly leſs excuſable to ſhew a Deficiency in the former, than in the latter.—And the Succeſs of ſome of Mrs. *Centlivre's* Plays plainly evince that the firſt will ſtrike the Minds of an Audience more powerfully than the laſt, ſince her Comedy of the *Busy Body*, which all the Players had decried before its Appearance, which Mr. *Wilks* had even for a Time abſolutely reſuſed to play in, and which the Audience came prejudiced againſt, rouz'd their Attention in Deſpite of that Prejudice, and forced a Run of thirteen Nights, while Mr. *Congreve's Way of the World*, which perhaps contains more true intrinsic Wit, and unexceptionable Accuracy of Language than any dramatic Piece ever written, brought on the Stage with every Advantage of Recommendation, and when the Author was in the Height of Reputation, could ſcarcely make its Way at all.—Nay, I have been confidently aſſured, that the very ſame great Actor I mentioned juſt now, made Uſe of this remarkable Exprefſion with Regard to her *Bold Stroke for a Wife*, viz. *that not only her Play would be damn'd, but ſhe herſelf be damn'd for writing it.*—Yet we find it ſtill ſtanding on the Liſt of acting Plays, nor is it ever performed without meet-

meeting with the Approbation of the Audience, as do also her *Busy Body*, *Wonder*, and *Artifice*.

That Mrs. *Centlivre* was very perfectly acquainted with Life, and closely read the Minds and Manners of Mankind, no one I think can doubt who reads her Comedies; but what appears to me the most extraordinary, is, when we consider her History, the Disadvantages she must have labour'd under by being so early left to baffle with the World, and that all the Education she could have had must have been owing to her own Application and Assiduity, when I say we consider her as an absolutely self-cultivated Genius, it is astonishing to find the Traces of so much Reading and Learning as we meet with in many of her Pieces, since for the drawing of the various Characters she has presented us with, she must have perfectly well understood the *French*, *Dutch* and *Spanish* Languages, all the provincial Dialects of her own, and somewhat even of the *Latin*, since all these she occasionally makes Use of, and whenever she does so, it is constantly with the utmost Propriety and the greatest Accuracy. In a Word, I cannot help giving it as my Opinion, that if we do not allow her to be the very first of our Female Writers, she has but one above her, and may justly be plac'd next to her Predecessor in dramatic Glory the great Mrs. *Behn*.

1. *Artifice*. Com.
2. *Basset Table*. Com.
3. *Beau's Ducl*. Com.
4. *Bickerstaff's Burying*. F.
5. *Bold Stroke for a Wife*. C.
6. *Busy Body*. Com.
7. *Cruel Gift*. Trag.

8. *Gamester*. Com.
9. *Gotham Election*. Farce.
10. *Love at a Venture*. Com.
11. *Love's Contrivances*. Com.
12. *Man's bewitch'd*. Com.
13. *MARPLOT*. Com.
14. *Perjur'd Husband*. Trag.
15. *Perplex'd Lovers*. Com.
16. *Platonic Lady*. Com.
17. *Stolen Heiress*. Com.
18. *Wife well managed*. Farce.
19. *Wonder*. Com.

CHAMBERLAIN, Mr. Robert.

—This Author lived in the Time of King *Charles I.* being born in 1607; at *Standish* in *Lincolnshire*.

—He lived for some Years as Clerk to *Peter Ball*, Esq; who was Solicitor-General to King *Charles Ist's Queen*.—By this Gentleman he was at the Age of thirty sent to *Exeter College Oxford*, where he pursued his Studies, and probably was bred to the Pulpit, as we find a Book written by him, entitled, *Nocturnal Lucubrations, or Meditations Divine and Moral*.—He wrote a Play called,

*The Swaggering Damsel*. C.  
*Winstanley* has also attributed to him a Pastoral called,  
*Sicelides*.

But as he has a few Pages farther given a *Piscatory* of the same Title to *Phineas Fletcher*, I own myself rather inclinable to look on this as one of the numerous Mistakes with which that Author abounds; and yet as *Wood* has mentioned both these Pieces, attributing the former to our Author, and telling us that the latter was several Times acted at *King's Colledge Cambridge*, and therefore was probably written by one of that House, it is not impossible that *Winstanley* may in this Particular be in the Right.

CHAMBERLAINE, Dr. *William*.—This Gentleman was a Physician.

Physician, and I imagine was Son of Dr. *Peter Chamberlaine*.—He lived at *Shaftesbury* in *Dorsetshire* in the Reigns of King *Charles I.* and King *Charles II.* and was a very zealous Cavalier.—He wrote but one Play, entitled,

*Love's Victory.* Tr. Com.

which, being composed during the intestine Troubles, at which Time the Play-houses were suppressed, could not then be acted, but some Years after the Restoration was brought on the Stage under the Title of,

*Wits led by the Nose.* C.

CHAPMAN, Mr. *George*.—Of this voluminous and ingenious Writer we are at a Loss to trace some material Particulars.—Viz. The Family from whence he was descended, the Place where he was born, and the School at which he imbibed the earliest Rudiments of his Erudition.—It is known however that he first drew Breath in the Year 1557, and that in 1574, being then only in his seventeenth Year, yet well grounded in Grammar Learning, he was sent to the University; but here again some Difficulty arises as to whether *Oxford* or *Cambridge* had the Honour of completing his Studies.—For tho' it is certain that he was some Time at *Oxford*, and made a Figure there in the *Greek* and *Latin* Languages, yet it does not appear that he shone there either in Logic or Philosophy, or took any Degree.—On his Return to *London* he was warmly patronized by Sir *Thomas Walsingham*, and after his Death by his Son.—He was also held in high Estimation by *Henry Prince of Wales*, and the Earl of *Somerset*; but the first dying, and the other being disgraced, *Chapman's* Hopes of Preferment were frustrated; to which

Disappointments perhaps the Umbrae taken by King *James* at some Reflections cast on the *Scots* Nation in a Comedy call'd *Eastward Hoe*, wherein this Author had a Hand, might be no small Addition.—He appears however to have had some Place at Court under that Monarch, or his Queen *Anne*.—But what became of him during the Troubles which he lived to see, but not to be Witness to their entire Termination, I know not.—He passed however thro' a long Life, dying on the 12th of *May*, 1654. *Æt.* 77. and was buried on the South Side of the Church of *St. Giles's* in the Fields, a Monument being erected over his Grave at the Expence and according to the Invention of that great Architect *Inigo Jones*, who had been his peculiar Friend and Intimate.

He was undoubtedly a Man of very great Learning, and altho' Translation was within our latter Ages reach'd a greater Degree of Perfection than it had then attained, a due Honour ought to be paid to the Industry of this Writer, who translated, and that in a Manner far from contemptible, the whole *Iliad*, *Odyssey*, and *Bacchylomyomachia* of *Homer*, some Parts of *Hesiod*, and *Musæus's Erotopægnion*.—As to his dramatic Works, they are some of them unequal, nor has he in any of them paid much Attention to Regularity, the which he has so greatly infringed, as to extend his Number of Acts in one Piece, viz. *Two Wise Men* and *all the rest Fools*; to two beyond the settled Standard.—His Master Pieces in the dramatic Way are his *Bussy D'Amboise* in Tragedy, his *Widow's Tears* in Comedy, and his Masque of the Inns of Court.—In his private Character he was truly

truly amiable, and maintained a very close Acquaintance with the first Rate Writers of his Time, viz. *Shakespeare, Johnson, Sidney, Spenser and Daniel*.—Yet such was *Jonson's* natural Enviousness of Disposition and Haughtiness of Temper, that as *Chapman* began to grow into Reputation he is said to have grown jealous of him, and being, by the Death of *Shakespeare*, left without a Rival, strove to continue so, by endeavouring to suppress as much as possible the rising Fame of this his Friend.

The Plays *Chapman* has left behind him are as follow,

1. *All Fools*. C.
2. *ALPHONSUS Emperor of GERMANY*. T.
3. *Blind Beggar of ALEXANDRIA*. C.
4. *BUSSY D'AMBOIS*. T.
5. *BUSSY D'AMBOIS's Revenge*. T.
6. *CÆSAR and POMPEY*. T.
7. *Conspiracy of BIRON*. T. two Parts.
8. *Eastward Hoe*. C. (Assisted by *Ben Jonson* and *Marston*.)
9. *Gentleman Usher*. C.
10. *Humorous Day's Mirth*. C.
11. *Masque of the Middle Temple and Lincoln's-Inn*.
12. *May Day*. C.
13. *Monsieur D'OLIVE*. C.
14. *Revenge for Honour*. T.
15. *Two wise Men and all the rest Fools*. Comical Moral.
16. *Widow's Tears*. C.

CHARKE, Mrs. *Charlotte*.—This Lady on the Score of an Author has, I must confess, but barely a Right to a Place in this Work, having only produced one little Piece in the dramatic Kind, entitled,

The *Art of Management*. Far. But as she was a Daughter of the

celebrated *Colley Cibber*, Esq; and Sister to Mr. *Theophilus Cibber*, Comedian, she seems to have a Kind of hereditary Claim to some particular Notice in a Work professedly intended for the recording of such Personages and Things as have any close Connection with, or Reference to, the Affairs of the Theatre.—And although she cannot be considered of equal Consequence to the Public with either of these her before-nam'd Relations, yet as by a Course of strange Occurrences, and a Disposition apparently of the most romantic and inconsiderate Nature, she rendered herself the Subject of much Conversation and Censure, and as, like her Father and Brother, she has thought proper to publish to the World some of the Adventures of her Life, with a View, as it should seem, to apologize for Part of her Conduct, it would certainly be an Omission that I could scarcely be forgiven for, was I not to oblige my Readers with a short Summary of those Adventures which, divested from the Number of very trifling Incidents which she had interlarded them with, in order to swell out her Life to the Bulk of a Volume, may not perhaps be totally unentertaining.

She informs us that she was the youngest Child of the celebrated Laureat, born at a Time when her Mother was forty-five Years of Age, and having borne no Children for some Years before, began to imagine that without this additional Blessing she had fully answered the End of her Creation, and therefore seems to conclude that (exclusive of her Parents, by whom she confesses she was treated with the utmost Tendernefs and Affection) she came

came not only an unexpected but an unwelcome Guest into the Family.—To this Dislike of her other Relations she attributes a very considerable Share of her following Misfortunes, but indeed it must be confessed that she very early seem'd to shew a Disposition so wild, so dissipated, and so unsuitable to her Sex, that it is scarcely to be wonder'd should give Disgust to those of her Friends, whose Wishes were even the most favourable towards her. In short, from Infancy she owns she had more of the Male than Female in her Inclinations, and relates two or three droll Adventures of her dressing herself up in her Father's Cloaths; her riding out on the Back of an Ass's Foal, when not above four or five Years old, &c. that seem an evident Foretaste of the like masculine Conduct which she pursued thro' Life.—At eight Years old she was put to School, but had an Education bestowed on her more suitable to a Boy than to one of the opposite Sex; and as she grew up she followed the same plan, being much more frequently in the Stable than in the Bed-Chamber, and fully Mistress of the handling of a Curry-Comb, tho' totally ignorant of the Use of a Needle.—Her very Amusements all took the same Masculine Turn, Shooting, Hunting, riding Races, and digging in a Garden being ever her favorite Exercises.—She also relates an Act of her Prowess when a meer Child, in protecting the House, when in Expectation of an Attack from Thieves, by the firing of Pistols and Blunderbusses out at the Windows.—All her Actions seem to have had a boyish Mischievousness in them, and she sometimes appears to have run

great Risque of ending them with the most fatal Consequences.

This Wildness, however, was put some Check to by her Marriage, when very young, with Mr. Richard Charke, an eminent Performer on the Violin, immediately after which she launched into the Billows of a stormy World, in which she was, thro' the whole Remainder of her Life, buffeted about without ever once reaching a peaceful Harbour.—Her Husband's insatiable Passion for Women very soon gave her just Cause of Uneasiness, and in a short Time appears to have occasioned a Separation.—She then applied to the Stage, apparently from Inclination as well as Necessity, and opened with the little Part of *Mademoiselle* in the *Provoked Wife*, in which she met with all the Success she could expect.—From this she rose in her second and third Attempts to the capital Characters of *Alicia* in *Jane Shore*, and *Andromache* in the *Distress'd Mother*, in which, notwithstanding the Remembrance of Mrs. Porter and Mrs. Oldfield, she met with great Indulgence from the Audience, and being remarkable for reading well, was suffer'd to go on upon sudden Emergences to read Characters of no less Importance than those of *Cleopatra* and *Queen Elizabeth*.—She was after this engaged at a very good Salary and a sufficient Supply of very considerable Parts, at the Theatre in the *Haymarket*, and after that at *Drury-Lane*.—In a Word, she seem'd well settled, and likely to have made no inglorious Figure in theatrical Life, had not that Want of Consideration and ungovernable Impetuosity of Passions which run thro' all her Actions, induced her to quarrel with Mr. Fleetwood,

*wood*, the then Manager, whom she not only left on a Sudden without any Notice given, but even vented her Spleen against him in public, by the writing of the little dramatic Piece I have spoken of above; and tho' that Gentleman not only forgave her this Injury and restored her to her former Station, yet she acknowledges that she afterwards very ungratefully left him a second Time, on a Cause in which he could incur no Share of Blame.

Thus having thrown herself out of Employment in a Profession in which she had a fair apparent Prospect of Success, she next enter'd on a Business, which, by knowing nothing of, she must be certain to fail in;—in a Word, she commenced Trader, and set up as a Grocer and Oil-woman in a Shop in *Long-Acre*.

In this Station she, with a great Deal of Humour, describes and rallies her sanguine Expectations and absurd Proceedings, till between her own Ignorance, and the Tricks of Sharpers, some of whom cheated, and others robbed her, she was, after having kept Shop about three Months, forced to throw it up, and set up a great Puppet-Shew, over the *Tennis-Court*, in *James-Street*, near the *Haymarket*.—But after some little Course of Success in this Design, it began to fail, and she was reduced to sell for twenty Guineas what she says had cost her near five hundred Pounds.

During the Course of these Transactions, *Mrs. Charke* informs us, that she had highly offended her Father, but by what Action of her own she does not inform us.—She confesses indeed that she had in some Respects justly incurred his Displeasure, but is desirous of having it appear

that it had been greatly aggravated and occasioned to hang with a heavier Load on her than it would otherwise have done, thro' the Ill Offices of an elder Sister.—However, I cannot help imagining the Offence to have been of a very heinous Nature, since it is evident *Mr. Cibber* never after forgave her, nor in her greatest Distresses seems to have at all assisted her; a Conduct entirely opposite to that Humanity and universal Benevolence, which were so well known to be the Characteristics of that Gentleman's Disposition; and indeed, whatever was the first Cause of his abandoning her, it is apparent she took no great Care to avoid a farther Occasion of Resentment: for in a Piece called the *Battle of the Poets*, in which was a Character most abusively and scurrilously aimed at the Laureat, *Mrs. Charke*, who happened to be a Member of the Company who performed it, was herself the very Person by whom that Character was represented; a Step which she could not have been compelled to take, but which must have been a voluntary Act of her own in the Exertion of her Resentment, somewhat of the same Nature with her Conduct towards *Mr. Fleetwood*; but which, in Consequence of the Relation she stood in to *Mr. Cibber*, must apparently be the Means of throwing an insuperable Bar in the Way of any Reconciliation between them.

But to proceed.—During the Course of these Transactions, *Mr. Charke*, whom I have before mentioned, had been for some Time parted from his Wife, and had engaged himself to go over to *Jamaica* with a Gentleman in the mercantile Way, where, in about twenty Months after his Arrival,

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he died, leaving our Heroine once more at Liberty to unite herself by the Matrimonial Tie wherever she should think proper.—She therefore informs us, that soon after her parting with her Property as above-related, she was very closely address'd by a worthy Gentleman, whose Name she seems very carefully to conceal, in Consequence of a strict Vow she had taken never to discover it.—To this Gentleman she gives us to understand she was united by a secret Marriage; but as he did not long survive that Union, she was once again left destitute and friendless; nay, even prejudiced in her Affairs from a false Report of her having by his Death come into a very considerable Fortune.—In short, she was soon after arrested for a small Sum; in Consequence of which she was compelled to remain for some Hours in a Bailiff's House.—The Description she gives of her Sensations on this Occasion, and the Disappointment she met with in her various Applications for Relief, are natural, but not new, and I cannot say she has done any great Honour to the apparent Choice she must have made of Acquaintance, as she informs us that she had not been half an Hour in Custody before she was surrounded by all the Ladies who kept Coffee-Houses in and about *Covent-Garden*; and that we find her Discharge at last was brought about entirely by a Subscription, formed among a Number of well-known Prostitutes and public Brothel-Keepers.

Being now released, her sole Means of procuring a Livelihood was by seeking out for the lowest Kind of theatrical Employment, in filling up occasionally such Parts as chanced to be deficient

in the private Exhibitions, or rather Butcheries of some of our dramatic Pieces at the *Tennis-Court*, or elsewhere: in which Business she seems generally to have chosen the Male Characters; and indeed she most commonly used to be dressed in Man's Cloaths even in private Life, the Reason of which she affects to make a Mystery of, and to imply as if that Mystery had some Reference to her Connection with the Gentleman above-mentioned.

Be this as it will, we are informed that in the Progress of her theatrical Adventures of this Kind, she met with one whereby she was for a short Time not a little embarrassed, which was no other than her becoming the Object of a tender Passion in the Bosom of a young Lady, who, having an immense Fortune in her own Possession, thought herself at Liberty to make an open Profession of her Love, and even to offer Proposals of Matrimony.—This Circumstance, however, obliged her to a Declaration of her Sex, to the no small Disappointment of the Lady; and the Company of Actors she belonged to soon quitting the Town, the Affair was hush'd up, and the Report of it silenced.

In this uncertain Kind of Employment she continued till, thro' the Recommendation of her Brother, she was received into the Family of a certain Nobleman, in the Character of a *Vallet de Chambre* or Gentleman.—In this Situation she describes herself as being very happy, till some Friends of his Lordship's remarking an Impropriety in the entertaining one of her Sex in that Character, she was again discharg'd and left to the wide World.

Her next Employment was the making and selling of Sauſages for the Support of herſelf and Child.—But this failing, ſhe became a Waiter at the *King's-Head* Tavern at *Marybone*; commenced afterwards Manager of a ſtrolling Company of Players, and paſſ'd thro' ſeveral trivial Adventures, but moſt of them diſtreſſful ones, till at length, by the Aſſiſtance of an Uncle, ſhe was enabled to open a Public Houſe, the Situation of which ſhe imprudently fixed in *Drury Lane*; and here, notwithſtanding the Experience her long Acquaintance with Miſfortune might, one would think, have given her, the ſame Indiscretion and Miſmanagement which before had ruined her ſtill continued to direct her Actions, and forced her in a very ſhort Time to ſhut up her Houſe, and diſpoſe of all her Effects.—She then engaged herſelf in the *Haymarket* Theatre, under her Brother Mr. *Theophilus Cibber*; but this Proviſion did not long continue, that Gentleman and his Company being ſoon after obliged to deſiſt by Virtue of an Order from the Lord Chamberlain.

Her next Engagement was with the celebrated Mr. *Ruffel*, the Puppet-Shew Man, by whom ſhe tells us ſhe was employed at a Guinea *per Day* to move his Figures during his Exhibition at *Hickford's* Great Room in *Brewer's* Street.—But after his Death, the diſtreſſful and wretched Circumſtances of which ſhe has not badly related, ſhe again joined Fortunes with different Sets of ſtrolling Players, among whom ſhe remained for very near nine Years.

Her Adventures during the Courſe of that Time being nothing but one variegated Scene of

pitiable Diſtreſſes, of a Kind which no one can be a Stranger to who has either ſeen or read the Accounts of thoſe moſt wretched of all human Beings, the Members of a meer ſtrolling Company of Actors, I ſhall be excuſed the entering into Particulars, and be permitted to proceed to her coming to *London* in 1755, where ſhe publiſhed that Narrative of her own Life, from which this Account is abſtracted, and which therefore proceeds ſo far as to that Year.—Whether the Proſits of her Book enabled her to ſubſiſt for the ſhort Remainder of her Life without the ſeeking for farther Adventures I know not.—Death, however, put a Period to it, and thereby to one continued Courſe of Miſery, the evident Conſequence of Folly, Imprudence and Abſurdity, ſome Time in the Year 1759; having not long ſurvived her Father and Brother; ſome Account of whoſe Lives our Reader will find a little further in this Work.

CHAVES, Mr. A.—Of this Author I can trace nothing farther than that he wrote one Play, called,

*The Lower's Cure.* C.

He does not however appear to have been a Perſon of any conſiderable Note, by his Piece being dedicated to Sir *William Read* the Mountebank.

CHEEKE, Mr. Henry.—Of this Gentleman I know nothing more than the finding his Name in *Coxeter's* MS. Notes, as Author, as rather Tranſlator from the *Italian*, of a Play, called,

*Free Will.* Trag.

CHETWOOD, Mr. *William Rufus*.—This Author for ſome Time kept a Bookſeller's Shop in *Covent Garden*.—He was alſo for twenty Years Prompter to *Drury*

*Lane Theatre*, and in that very laborious and useful Office was esteem'd to have great Excellence.—Tho' no Actor himself, yet, from being so conversant with the Stage, and with the various Manners of different eminent Performers, he became no bad theatrical Instructor; and to the Pains he has taken in that Business some considerable Actors now living, perhaps, stand indebted for Part at least of their early Approbation.—I have in particular heard it asserted, not only by Mr. *Cbetwood* himself, but others, that Mr. *Barry* received his first Rudiments of theatrical Execution from this Gentleman, as did also a Lady, who has for a few Years past stood in high Estimation with the Audiences of *Dublin*, viz. Mrs. *Fitzbenry*, formerly Mrs. *Gregory*.

Mr. *Cbetwood* by his first Wife had a Daughter, who was bred up to the theatrical Life, and was married to one Mr. *Gemea*.—His second Wife, who I believe is still living, was a Grand-Daughter of Mr. *Colley Cibber*.—Mr. *Cbetwood* himself also is living, and I think in *Dublin*, but in a very advanced Age.—He has wrote some Pieces in the Novel Way, and a Work call'd *A General History of the Stage*, which however has very little, or rather indeed no Merit.—He has also written the following dramatic Pieces,

1. *Generous Free Mason*. T.—C. F. B. Opera.
2. *Humours of Exchange-Alley*. Farce.
3. *Lover's Opera*. Ballad Far. Vid. Vol. I. APPENDIX.
4. *South-Sea*. Farce.

*CIBBER*, *Colley*, Esq;—This Gentleman, to whom the English Stage has been in many Respects greatly obliged, both as an Actor

and a Writer; and in the latter Character doubly so by being not only greatly assissant in supporting it by his numerous and entertaining dramatic Pieces, but also its Historiographer thro' a very long and important Period, has given us so very pleasing and impartial a Detail of the most material Circumstances of his Life, that I cannot apply to a more perfect Source of Intelligence concerning it than what that Work will afford me, more especially as in it he has drawn the most candid Portrait of the Features of his Mind, as well as the clearest Narrative of the Effects produced by the different Combinations of the several Parts of his natural Disposition.—From that, therefore the greatest Part of the following Account will, in as concise a Manner as possible, be extracted.

Mr. *Cibber* then was born on the 6th of November, O. S. 1671. in *Southampton Street*, *Covent Garden*.—His Father *Caius Gabriel Cibber* was a Native of *Holstein*, and came into *England* to follow his Profession of a Statuary sometime before the Restoration of King *Charles II*.—The Eminence he attain'd to in his Art may be judged from the two celebrated Images of raging and melancholy Madness on the two Piers of the great Gate of *Bethlehem Hospital*, and also by the Basso Relievo on the Pedestal of that stupendous Column called the Monument, erected in Commemoration of the great Fire of *London* in 1666.—His Mother was the Daughter of *William Colley*, Esq; of *Glaifon* in *Rutlandshire*, whose Father, Sir *Anthony Colley*, by his steady Attachment to the Royal Cause, during the Troubles of King *Charles I*'s Reign reduced his Estate

Estate from three thousand to about three hundred Pounds *per Annum*.—The Family of the *Colleys*, tho' extinct by the Death of our Laureat's Uncle *Edward Colley, Esq;* from whom our Author received his Christian Name, and who was the last Heir Male of it, had been a very ancient one, it appearing from *Wright's History of Rutlandshire*, that they had been Sheriffs and Members of Parliament from the Reign of *Henry VII.* to the latter End of King *Charles I.*—In 1682 he was sent to the Free-School of *Grantham* in *Lincolnshire*, where he staid till he got through it, from the lowest Form to the uppermost, and such Learning as that School could give him, is, as he himself acknowledges, the most he could pretend to: About 1689 he was taken from School to stand for the Election of Children into *Winchester* Colledge, but having no farther Interest or Recommendation than that of his own naked Merit, and the being descended by the Mother's Side from *William of Wickham* the Founder, it is not to be wonder'd at that he was unsuccessful.—Rather pleas'd with what he look'd on as a Reprieve from the confined Life of a School-Boy, than piqued at the Loss of his Election, he returned to *London*, and there even thus early conceived an Inclination for the Stage, which however he, on more Considerations than one, thought proper to suppress; and therefore wrote down to his Father, who was at that Time employed at *Chatsworth* in *Derbyshire*, by the Earl (afterwards Duke) of *Devonshire* in the raising that Seat to the Magnificence it has ever since possess'd, to intreat of him that he might be sent as

soon as possible to the University.—This Request his Father seem'd very inclinable to comply with, and assur'd him in his Answer, that as soon as his own Leisure would permit, he would go with him to *Cambridge*, at which University he imagin'd he had more Interest to settle him to Advantage than at *Oxford*; but in the mean Time sent for him down to *Chatsworth*, that he might in the Interim be more immediately under his own Eye.

Before young *Cibber*, however, could set out on his Journey for that Place, the Prince of *Orange*, afterwards King *William III.* had landed in the West, so that when our Author came to *Nottingham*, he found his Father in Arms there among the Forces which the Earl of *Devonshire* had raised to aid that Prince.—The old Man considering this as a very proper Season for a young Fellow to distinguish himself in, and being besides too far advanced in Years to endure the Fatigue of a Winter Campaign, entreated the Earl of *Devonshire* to accept of this Son in his Room, which his Lordship not only consented to, but even promised, that when Affairs were settled he would farther provide for him.—Thus all at once was the Current of our young Hero's Fortune entirely turned into a new Channel, his Thoughts of the University were smother'd in Ambition, and the intended Academician converted, to his inexpressible Delight, into a Campaigner.

They had not been many Days at *Nottingham* before they heard that Prince *George of Denmark*, with some other great Persons, were gone off from the King to the Prince of *Orange*, and that the Princess *Anne*, fearing

he Father's Resentment, in Consequence of this Step of her Comfort, had withdrawn herself from London in the Night, and was then within half a Days Journey of *Nottingham*; and moreover, that a Thousand of the King's Dragoons were in Pursuit of her, in order to bring her back Prisoner to London.—Altho' this last Article was no more than a false Alarm, being one of the Stratagems made Use of over the whole Kingdom, in order to excite and animate the People to their common Defence, yet it obliged the Troops to scramble to Arms in as much Order as their Consternation would admit of, to hasten to her Assistance or Rescue; but they had not advanced many Miles on the London Road, before they met the Princess in a Coach, attended only by Lady *Churchill* and Lady *Fitzharding*, whom they conducted thro' the Acclamations of the People to *Nottingham*, where they were that Night entertain'd at the Charge of the Earl of *Devonshire*. On this Occasion Mr. *Cibber* being desir'd by his Lordship's *Maitre D'Hotel* to attend, the Post assign'd him was to observe what the Lady *Churchill*, afterwards Dutchess of *Marlborough*, might call for; and from the Manner in which he has made Mention of that Lady, it is apparent that her Charms at that Time made such an Impression on his young Heart, as, tho' the immense Distance of her Rank obliged, and at the same Time perhaps enabled him to suppress, yet even a Course of fifty Years which passed between that Period and the Time of his writing his Apology could not entirely efface.

From *Nottingham* the Troops marched to *Oxford*, where the

Prince and Princess of *Denmark* met.—Here the Troops continued in quiet Quarters till on the settling of the publick Tranquility, when they were remanded back to *Nottingham*, and those who chose it were granted their Discharge, among whom was our Author, who now quitted the Field and the Hopes of Military Preferment, and return'd to his Father at *Chatworth*.—And now his Expectations of future Fortune, in a great Measure, depended upon the Promises of Patronage he had receiv'd from the Earl of *Devonshire*, who, on being reminded of them, was so good as to desire his Father to send him to London in the Winter, when he would consider of some Provision for him; and our Author, with equal Honour and Candour, acknowledges that it might well require Time to consider it, for that it was then much harder to know what he was really fit for, than to have got him any Thing he was not fit for. During his Period of Attendance on this Nobleman, however, a frequent Application to the Amusements of the Theatre, awakened in him his Passion for the Stage, which he seem'd now determin'd on pursuing as his *Summum Bonum*, and in spite of Father, Mother, or Friends to fix on as his *Ne plus Ultra*.

Previous however to our proceeding to the theatrical Anecdotes of his Life, it may be proper to mention one Circumstance which tho' it happen'd somewhat later than his first commencing Actor, I cannot without an improper Interruption introduce with any Chronological Exactness without breaking into the Thread of my Narrative hereafter; yet which is an Event constantly of Importance

ance in every Man's History, and which he himself mentions as an Instance of his Discretion more desperate than that of preferring the Stage to any Views of Life.

—This is no other than his Marriage, which he enter'd into before he was quite twenty-two Years of Age, merely on the Plan of Love, at a Time when he himself informs us he had no more than twenty Pounds a Year, which his Father had assur'd to him, and twenty Shillings *per Week* from the Theatre, which could not amount to above thirty Pounds *per Ann.* more.—

The Lady he married was Sister to *John Shore*, Esq; who for many Years was Serjeant-Trumpet of *England*, to which Gentleman as *Mr. Cibber* was one Day paying a Visit, his Ear was charmed with the Harmony of a Female Voice, accompanied by a Finger which performed in a masterly Manner on a Harpsichord; being informed, on an Enquiry which an unusual Curiosity urged him to make, that both the Voice and Hand belong'd to the Sister of his Friend, he begg'd to be introduc'd, and at first Sight was captivated with the View of every personal Charm that could render a Female amiable and attractive.—Nor was he less delighted with the Sprightliness of his Wit, and the easy Gaiety of his Address.—In short a Courtship quickly commenc'd on the Foundation of a mutual Passion, and terminated in a Marriage contrary to the Consent of the young Lady's Father, who, tho' he afterwards thought proper to give her some Fortune, yet in the Suddenness of his Resentment put it out of his own Power to bestow on her all that he had originally intended her, by appropriating great Part of what he

had so designed her, to the building of a little Retirement on the *Thames*, which he called *Shore's Folly*, and which has been demolished for many Years past.

But to proceed to his dramatic History.—It appears to have been about *February 1689*, when our Author first became a Dangler about the Theatre, where for some Time he consider'd the Privilege of every Day seeing Plays a sufficient Consideration for the best of his Services; so that he was full three Quarters of a Year before he was taken into a Salary of ten Shillings *per Week*.—The Insufficiency of his Voice, and the Disadvantages of a meagre uninformed Person, were Bars to his setting out as a Hero; and all that seem'd promising in him was an Aptness of Ear, and in Consequence of that a Justness in his Manner of speaking.—The Parts he play'd were very trivial; that which he was first taken any considerable Notice of being of no greater Consequence than the Chaplain in the *Orphan*; and he himself informs us, that the Commendations he received on that Occasion from *Goodman*, a Veteran of Eminence on the Stage, which he had at that Time quitted, filled him with a Transport which could scarcely be exceeded by those of *Alexander* or *Charles XII.* at the Head of their victorious Armies.—His next Step to Fame was in Consequence of *Queen Mary's* having commanded the *Double Dealer*. to be acted, when *Mr. Kynaston*, who originally play'd *Lord Touchwood*, being so ill, as to be entirely incapable of going on for it, *Mr. Cibber*, on the Recommendation of *Congreve*, the Author of the Play, undertook the Part, and at that very short Notice, performed it so well, that *Mr. Con-*

*greve*

grew not only paid him some very high Complements on it, but recommended him to an Enlargement of Salary from fifteen to twenty Shillings per Week.—But even this Success did not greatly elevate the Rank of Estimation in which he stood with the Patentees as an Actor; for on the opening of *Drury-Lane Theatre* in 1693, with the Remainder of the old Company, on the Revolt of *Betterton* and several of the principal Performers to *Lincoln's-Inn Fields*, an Occasional Prologue which he had written, altho' acknowledged the best that had been offer'd, and very readily paid for, yet would not be admitted to an Acceptance on any other Terms than his absolutely relinquishing any Claim to the speaking it himself.

Soon after his accepting of the Part of *Fondlewife* in the *Old Batchelor* on a sudden Emergency, in which, by the closest Imitation of *Dogget*, who had been an original Performer of it, not only in Dress, but in Voice and Manner, he obtained an almost unbounded Plaudit from the Audience, gave him some little Flight of Reputation; yet not only this, but even the Applause which in the ensuing Year he obtained, both as an Author and Actor, by his first Comedy, called *Love's Shift*, or the *Fool in Fashion*, were insufficient to promote him to any considerable Cast of Parts, till the Year 1696, when Sir *John Vanbrugh* did him a double Honour, viz. first, by borrowing the Hint of his Comedy for the writing of his *Relapse*, by Way of Sequel to it; and secondly, by fixing on him for the Performance of his favorite Character in it of Lord *Foppington*.—In 1706, however, we find him considered by Mr. *Rich* the Patentee, as of

some Consequence, by his excepting him from the Number of the Performers whom he permitted Mr. *Swiney* to engage with for his Theatre in the *Haymarket*, (tho' our Author, on finding himself slightly us'd by this Manager, paid no Regard to that Exception, but joined *Swiney*) and in the ensuing Year, when his Friend Colonel *Brett* obtained a fourth Share in the Patent, and that the Performers formed a Coalition, and returned to *Drury Lane*, Mr. *Cibber* also conceded to the Treaty, and returned with them; but on the silencing of the Patent in 1709, he, together with *Wilks*, *Dogget* and Mrs. *Oldfield*, went over again to Mr. *Swiney*.

In 1711, he became united as joint Patentee with *Collier*, *Wilks* and *Dogget*, in the Management of *Drury Lane Theatre*.—And afterwards in a like Partnership with *Booth*, *Wilks* and Sir *Rich. Steele*.—During this latter Period, which continued till 1731, the *English Stage* was perhaps in the most flourishing State it ever enjoy'd.—But the Loss of *Booth*, Mrs. *Oldfield*, Mrs. *Porter* and Mr. *Wilks*, lopping off it's principal Supports, Mr. *Cibber* sold out his Share of the Patent, and retired from the public Business of the Stage, to which however he at a few particular Periods occasionally returned, performing at no less a Salary, as I have been informed, than fifty Guineas per Night; and in the Year 1745, tho' upwards of seventy-four, he appear'd in the Character of *Randolph* the Pope's Legate, in his own Tragedy, called *Papal Tyranny*, which he performed; notwithstanding his advanced Age, with great Vigour and Spirit.

What might perhaps be an additional

ditional Inducement to this Gentleman to leave the Stage at the Time he did, when, as he himself tells us, though it began to grow late in Life with him, yet, still having Health and Strength enough to have been as useful on the Stage as ever, he was under no visible Necessity of quitting it, might be his having, in the Year 1730, on the Death of Mr. *Eusden*, been promoted to the vacant Laurel, the Salary annexed to which, together with what he had saved from the Emoluments of the Theatre, and the Sale of his Share in the Patent, set him above the Necessity of continuing on it.—And after a Number of Years pass'd in the utmost Ease, Gaiety and Good-Humour, he departed this Life towards the latter End of the Year 1757, having just completed his 86th Year.

Mr. *Cibber* has, in his own Apology for his Life, drawn so open and candid a Portrait of himself in every Light in which we can have occasion to consider him, that I can by no Means do more justice to his Character than by taking separately the several Features of that Portrait to enable the Reader to form an Idea of him in the several Points of View, of a *Man*, an *Actor*, and a *Writer*.

As a *Man* he has told us, that even from his School-Days there was ever a Degree of Inconsistency in his Disposition; that he was always in full Spirits; in some small Capacity to do right, but in a more frequent Alacrity to do wrong; and consequently often under a worse Character than he wholly deserved.—A giddy Negligence always possess'd him, in so much that he tells us he remembers having been once whipp'd for his Theme, tho' his

Master told him at the same Time that what was good of it was better than any Boy's in the Form.—The same odd Fate frequently attended the Course of his later Conduct in Life, for the Indiscretion, or at least unskilful Openness with which he always acted, drew more Ill-Will towards him, than Men of worse Morals and more Wit might have met with; whilst his Ignorance and Want of Jealousy of Mankind was so strong that it was with Reluctance he could be brought to believe any Person he was acquainted with capable of Envy, Malice, or Ingratitude.—In short, a Degree of Vanity sufficient to keep him ever in Temper with himself; blended with such a Share of Humility as made him sensible of his own Follies, ready to acknowledge them, and as ready to laugh at them; a sprightly Readiness of Wit and Repartee, which frequently enabled him to keep the Laugh in his Favour, with a Fund of Good-Nature which was not to be ruffled when the Jest happened to run against him; together with a great natural Quickness of Parts, and an intimate Acquaintance with elegant and polite Life seem to be the principal Materials of which his Character was compos'd.—Few Men had more personal Friends and Admirers, and few Men perhaps a greater Number of undeserved Enemies.—A steady Attachment to those Revolution Principles which he first set out with in Life, though not pursued by him with Violence or Offence to any one, created a Party against him which almost constantly prevented his receiving those Advantages from his Writings, or that Applause for his Acting, which both justly merited.

merited.—Yet, that the Malevolence of his Opponents had very little Effect on his Spleen, is apparent through the whole Course of his Disputes with Mr. *Pope*, who, tho' a much superior Writer with Respect to Sublimity and Correctness, yet stood very little Chance when obliged to encounter with the Keenness of his Raillery, and the easy unaffected Nonchalance of his Humour.—In a Word, he seem'd most truly of Sir *Harry Wildair's* Temper, whose Spleen nothing could move but Impossibilities.—Nor did it seem within the Power of even Age and Infirmary to get the better of this Self-created Happiness in his Disposition, for even in the very latter Years of his Life I remember to have seen him, when, amidst a Circle of Persons, not one of whom perhaps had attained to the third Part of his Age, yet has Mr. *Cibber*, by his easy Goodhumour, Liveliness of Conversation, and a peculiar Happiness he had in telling a Story, been apparently the very Life of the Company, and, but for the too evident Marks of the Hand of Time on his Features, might have been imagined the youngest Man in it.—Add to this, that besides these superficial *Agrements*, he was possess'd of great Humanity, Benevolence and universal Philanthropy, and by continued Actions of Charity, Compassion and Beneficence, ever bore the strongest Testimonial to his being Master of that brightest of all sublimary Gems, a truly good Heart.

As an *Affor* nothing can surely be a stronger Proof of his Merit than the Eminence which he attained to in that Profession, in Opposition to all the Disadvantages which, by his own Account,

we find he had to struggle with. For, exclusive of the Pains taken by many of his Cotemporaries to keep him below the Notice of the Public, Nature seem'd herself to oppose his Advancement.

His Person at first, though not ill-made, was, he tells us, meagre and uninformed; (but this Defect was probably soon amended, as he latterly had a Figure of sufficiently Fulness and Weight for any Part) his Complexion was pale and dismal, and his Voice weak, thin, and inclining to the Treble.—His greatest Advantages seem to have been those of a very accurate Ear, and a critical Judgment of Nature.—His chief Excellency lay in the Walk of Pops and feeble old Men in Comedy, in the former of which he does not appear ever to have been excelled in any Period before him, or nearly equalled in any since.—Yet, it is apparent, that he frequently acted Parts of Consequence in Tragedy, and those too, if not with the Admiration, yet with the patient Sufferance of the Audience; and the Rank of Estimation he stood in with Respect to the Public in the opposed Lights of a Tragedian and a comic Performer, cannot be better described than in his own Words.—“I was vain enough to think,” says he, “that I had more Ways than one to come at Applause, and that in the Variety of Characters I acted, the Chances to win it were the strongest on my Side.—That if the Multitude were not in a Roar to see me in Cardinal *Wolsey*, I could be sure of them in Alderman *Fondlewife*.—If they hated me in *Iago*, in Sir *Fopling* they took me for a fine Gentleman.—If they were silent at *Syphax*, no

“*Italian*—

“*Italian Eunuch* was more applauded than when I sung in *Sir Courtly*.—If the *Morals* of *Æsop* were too grave for them, *Justice Shallow* was as simple and as merry an old Rake as the wisest of our young ones could wish me.—And though the Terror and Detestation rais’d by King *Richard* might be too severe a Delight for them, yet the more gentle and modern Vanities of a Poet *Bayes*, or the well-bred Vices of a Lord *Foppington*, were not at all more than their merry Hearts; or nicer *Morals* could bear.”

Tho’ in this Account, Mr. *Cibber* has spoken with great Moderation of himself, yet it is apparent that he must have had great Merit in Tragedy as well as Comedy, since the Impression he made on the Audience was nearly the same in both; for as it is well known that his Excellence in representing the Fops, induced many to imagine him as great a Coxcomb in real Life as he appear’d to be on the Stage, so, he informs us, that from the Delight he seem’d to take in performing the villainous Characters in Tragedy, half his Auditors were persuaded that a great Share of the Wickedness of them must have been in his own Nature.—But this he confesses that he look’d on in the very Light I mention it in this Place, rather as a Praise than a Censure of his Performance, since Aversion in that Case is nothing more than an Hatred incurr’d for being like the Thing one ought to be like.

The third and last View in which we are to consider him is that of a *Writer*.—In this Character he was at Times very severely handled by some of his co-

temporary Critics; but by none with more Harshness than Mr. *Pope*.—Party Zeal, however, seems to have had a large Share in exciting the Opposition against him, as it is apparent, that when uninfluenced by Prejudice, the Audience has, through a Course of upwards of sixty Years, received great Pleasure from many of his Plays, which have constantly formed Part of the Entertainment of every Season, and many of them repeatedly performed with that Approbation they undoubtedly merit.—The most important Charge against him seems to have been that his Plots were not always his own, which Reflexion would have been just, had he produced no Plays but such as he had alter’d from other Authors, but in his first Letter to Mr. *Pope* he assures us, and with great Truth, that his *Fool in Fashion* and *Careless Husband*, in particular, were as much (if not so valuable) Originals, as any Thing his Antagonist had ever written.—And in Excuse for those which he did only alter, or indeed compile from others, it is evident that they were for the most Part compos’d by collecting what little was good in perhaps several Pieces which had had no Success, and were laid aside as theatrical Lumber.—On this Account he was frequently treated as a Plagiary, yet it is certain, that many of those Plays which had been dead to the Stage out of all Memory, have, by his assisting Hand, not only been restor’d to Life, but have even continued ever since in full Spirit and Vigour.—On this Account surely the Public and the original Authors are greatly indebted to him, that Sentiment of the

the Poet being certainly true,

*Cibi trae l'Uom del Sepolcro, ed  
in Vita lo serba.*

Petrarch.

Nor have other Writers been so violently attacked for the same Fault.—Mr. *Dryden* thought it no Diminution of his Fame to take the same Liberty with the *Tempest* and the *Troilus and Cressida* of *Shakespeare*. Nor do these alter'd Plays, as Mr. *Cibber* justly pleads, take from the Merit of those more successful Pieces, which were entirely his own.—A Taylor that can make a new Coat well is not surely the worse Workman because he can mend an old one; a Cöbler may be allowed to be useful, tho' no one will contend for his being famous; nor is any Man blameable for doing a little good, tho' he cannot do as much as another.—Besides, Mr. *Cibber* candidly declares, that whenever he took upon him to make some dormant Play of an old Author fit for the Stage, it was honestly not to be idle that set him to work, as a good Housewife will mend old Linen when she has not better Employment.—But that, when he was more warmly engaged by a Subject entirely new, he only thought it a good Subject, when it seem'd worthy of an abler Pen than his own, and might prove as useful to the Hearer as profitable to himself.—And indeed, this essential Piece of Merit must be granted to his own original Plays, viz. that they always tend to the Improvement of the Mind as well as the Entertainment of the Eye; that Vice and Folly, however pleasingly habited, are constantly lashed, ridiculed or reclaimed in

them, and Virtue as constantly rewarded.

There is an Argument, indeed, which might be pleaded in Favour of this Author, were his Plays possess'd of a much smaller Share of Merit than is to be found in them, which is, that he wrote, at least in the early Part of his Life, thro' Necessity, for the Support of his encreasing Family; his precarious Income as an Actor being then too scanty to supply it, with even the Necessaries of Life: and with great Pleasantry he acquaints us, that his Muse and his Spouse were equally prolific; that the one was seldom Mother of a Child, but in the same Year the other made him the Father of a Play; and that they had had a Dozen of each Sort between them, of both which Kinds some died in their Infancy, and near an equal Number of each were alive when he quitted the Theatre.—No Wonder then, when the Muse is only called upon by Family Duty, that she should not always rejoice in the Fruit of her Labour.—This Excuse, I say, might be pleaded in Mr. *Cibber's* Favour: but I must confess myself of the Opinion that there is no Occasion for the Plea; and that his Plays have Merit enough to speak their own Cause, without the Necessity of begging Indulgence.—His Plots, whether original or borrowed, are lively and full of Business, yet not confused in the Action nor bungled in the Catastrophe.—His Characters are well drawn, and his Dialogue easy, genteel and natural.—And if he has not the intrinsic Wit of a *Congreve* or a *Vanbrugh*, yet there is a Luxuriance of Fancy in his Thoughts which gives an almost equal

equal Pleasure, and a Purity in his Sentiments and Morals, the Want of which in the above-named Authors has so frequently and so justly been censur'd.—In a Word, I think the *English* Stage more obliged to Mr. *Cibber* for a Fund of rational Entertainment, than to any dramatic Writer this Nation has produced, *Shakespeare* only excepted,—And one unanswerable Evidence has been borne to the Satisfaction the Public have received from his Plays; and such an one as no Author besides himself can boast, *viz.* that altho' the Number of his dramatic Pieces is very extensive, half of them at least are now, and seem likely to continue, on the List of acting and favorite Plays.

As a Writer, exclusive of the Stage, his two Letters to Mr. *Pope*, and his *Apology for his own Life*, are too well known, and too justly admired, to leave me any Room to expatiate on their Worth.—His dramatic Pieces are,

1. *CÆSAR in EGYPT*. Tr.
2. *Careless Husband*. C.
3. *Chuck*. Opera. (attributed to this Gentleman by the Editor.)
4. *Comical Lovers*. C.
5. *DAMON and PHILLIDA*. Ballad Past.
6. *Double Gallant*. C.
7. *HOB*. Ballad Farce.
8. *Lady's last Stake*. C.
9. *Love in a Riddle*. Pastoral Ballad Opera.
10. *Love makes a Man*. C.
11. *Love's last Shift*. C.
12. *MYRTILLO*. Pastoral Interlude.
13. *Nonjuror*. C.
14. *Papal Tyranny in the Reign of King JOHN*. T.
15. *PEROLLA and IZADORA*. Trag.

16. *Provok'd Husband*. Com. (Part by Sir *John Vanbrugh*.)
17. *Refusal*. C.
18. *Rival Fools*. C.
19. *Rival Queens*. Burlesque Tragedy.
20. *School-Boy*. Farce.
21. *She wou'd and She wou'd not*. C.
22. *VENUS and ADONIS*. Masque.
23. *Woman's Wit*. C.
24. *XERXES*. T.
25. *XIMENA*. T.

*CIBBER*, Mrs. *Susanna Maria*. This Lady, whose Maiden Name was *Arne*, and whose Merit as an Actress is so well known, and has been so long established, was the Daughter of an eminent Upholsterer in *Covent Garden*, and is Sister to that great Musical Composer Dr. *Thomas Augustine Arne*.—Her first Appearance on the Stage was as a Singer; in which Light the Sweetness of her Voice and the Strength of her Judgment render'd her very soon conspicuous.—In the Year 1736, however, she made her first Attempt as a speaking Performer, in the Character of *Zara*, in Mr. *Hill's* Tragedy of that Name, being it's first Representation; in which Part she gave both Surprise and Delight to the Audience, who were no less charmed with the Beauties of her present Performance, than with the Prospect of future Entertainment from so valuable an Acquisition to the Stage.—A Prospect which has ever since been perfectly maintained, and a Meridian Lustre shone forth fully equal to what was promised from the Morning Dawn.—And though it may not appear to have any immediate Relation with our present Design, yet I cannot, with

Justice to her Merits, dispense with the transmitting down to Posterity, by this Opportunity, some slight Idea of this capital Ornament of our present Stage.—Her Person is still perfectly elegant; for although she is somewhat declined beyond the Bloom of Youth, and even wants that *Embonpoint*, which sometimes is assistant in concealing the Impression made by the Hand of Time, yet there is so compleat a Symmetry and Proportion in the different Parts which constitute this Lady's Form, that it is impossible to view her Figure and not think her young, or look in her Face and not consider her handsome.—Her Voice is beyond Conception plaintive and musical, yet far from deficient in Powers for the Expression of Resentment or Disdain, and so much equal Command of Feature does she possess for the Representation of Pity or Rage, of Complacence or Disdain, that it would be difficult to say whether she affects the Hearts of an Audience most, when playing the gentle, the delicate *Celia*, or the haughty, the resenting *Hermione*; in the innocent love-sick *Juliet*, or in the forsaken, the enrag'd *Alicia*.—In a Word, thro' every Cast of Tragedy she is excellent, and, could we forget the Excellence of a *Pritchard*, we should be apt to say, inimitable.—She has of late made some Attempts in Comedy.—They have, however, been in no Degree equal to her Excellence in the opposite Walk, and indeed, after the Mention I have just made of another Lady, it will be sufficient to remind my Reader, that *one Actress* and *one Actress universally capital*, is as much as can be expected to be the Produce of a single Century.—But to drop this Digres-

sion. Mrs. *Cibber* was second Wife to Mr. *Theophilus Cibber*, whose Life I shall immediately relate some of the Circumstances of.—In what Year they were married I do not exactly know, but imagine it to have been no very long Time before her Appearance in *Zara*, that being by his own Account in 1736, and in the Year 1733 his Comedy of the *Lover* came first on the Stage, a principal Part in which was performed by his first Wife.—What were the Consequences of their Union is too well known to render my entering into any Particulars in Relation to them necessary.

Mrs. *CIBBER* has a Right to a Place in this Work as a dramatic Writer, having brought a very elegant little Piece on the Stage, taken from the *French*, called,

*The Oracle. Com. of one Act.*

*CIBBER*, Mr. *Theophilus*.—This Gentleman was Son of the celebrated Laureat, and Husband to the Lady mentioned in the preceding Article.—As if the very Beginning of his Life was intended a Presage of the Confusion and Perplexities which were to attend the Progress of it, and of the dreadful Catastrophe which was to put the closing Period to it, he was born on the Day of the violent and destructive Storm, in the Year 1703, whose Fury rang'd over the greatest Part of *Europe*, but was particularly fatal to this Kingdom.—In what Degree of Eldership he stood among the Children of the Laureat I know not, but as it is apparent that Mrs. *Cibber* was very prolific, and as our Hero did not come in to the World till ten Years after his Father's Marriage, it is probable he had many Seniors.—

About

About the Year 1716 or 1717 he was sent to *Winchester* School, where he received all the Education he had to boast of, and I believe very soon after his Return from thence came on the Stage.

—Inclination and Genius probably induced him to make this Profession his Choice, and the Power his Father possess'd as one of the Managers of the Theatre-Royal, together with the Estimation he stood in as an Actor, enabled this his Son to pursue it with considerable Advantages, which do not always so favourably attend the first Attempts of a young Performer.—In this Profession, however, he quickly gave Proofs of great Merit, and soon attained a considerable Share of the public Favour.—His Manner of acting was in the same Walk of Characters which his Father had with so much and so just a Reputation supported.—In his Steps he trod, and tho' not with equal Excellence, yet with sufficient to set him on a Rank with most of the rising Generation of Performers, both as to present Worth and future Prospect of Improvement.

The same natural Imperfections which were so long the Bars to his Father's theatrical Advancement, stood still more strongly in his Way.—His Person was far from pleasing, the Features of his Face rather disgustful.—His Voice had the same shrill Treble, but without that Musical Harmony which *Mr. Colley Cibber* was Master of.—Yet still an apparent good Understanding and Quickness of Parts; a perfect Knowledge of what he ought to represent; together with a Vivacity in his Manner, and a Kind of *Effronterie* which was well adapted to the Characters he was to represent,

pretty amply counterbalanced those Deficiencies.—In a Word, his first setting out in Life seem'd to promise the Assurance of future Happiness to him both as to Ease, and even Affluence of Circumstances, and with Respect to Fame and Reputation; had not one Foible overclouded his brightest Prospects, and at length led him into Errors, the Consequences of which it was almost impossible he should ever be able to retrieve.—This Foible was no other than Extravagance and Want of Oeconomy.—A Fondness for Indulgences which a moderate Income could not afford, probably induced him to submit to Obligations which it had the Appearance of Meanness to accept of; the Conscioufness of those Obligations, and the Use he imagined they might be made of against him, perhaps might at first prevail on him to appear ignorant of what it was but too evident he could not avoid knowing, and afterwards urge him to Steps, in the Pursuance of which, without his by any Means avenging his Wrongs, his Fame, his Peace of Mind, his Credit, and even his future Fortunes were all wrecked at once.—The real actuating Principles of the human Heart it is impossible to dive into, and the charitably dispos'd Mind will ever be inclinable to believe the best; especially with Regard to those who are no longer in a Condition to defend themselves.—Let then his Ashes rest in Peace, and avoiding any minute Investigation of those Circumstances which cast a low'ring Cloud over his Character while living, proceed we to those few Particulars which immediately come within our Notice as his Historiographers.

*Mr. Theophilus Cibber* then seems

to have enter'd first into the Matrimonial State pretty early in Life.—His first Wife was one Miss *Jenny Johnson*, who was a Companion and Intimate of Miss *Rafter's* (now Mrs. *Clive*) and in her very earliest Years had a strong Inclination for the Stage. This Lady, according to her Husband's own Account of her, seem'd likely to have made a very conspicuous Figure in the Theatre, had not Death put a Stop to her Career in the very Prime of Life.—She left behind her two Daughters, *Jane* and *Elizabeth*, both of whom are, I believe, still living.—The first-mentioned of these Ladies made two or three Attempts on the Stage; but tho' agreeable in her Person and elegant in her Manner, yet, from the Want of sufficient Spirit, and the Defect of but an indifferent Voice, she met with no extraordinary Success.

After the Death of Mrs. *Jane Cibber*, Mr. *Cibber*, in the Year 1734 or 1735, paid his Addresses to Miss *Susanna Maria Arne*, whose amiable and virtuous Disposition, he himself informs us, were the Considerations that induced him to make her his Wife.—She was at that Time remarkable on the Stage only for her musical Qualifications; but soon after their Marriage made her first Attempt as an Actress, her Success in which I have taken Notice of under the last Article.—Mr. *Cibber's* Pecuniary Indiscretions, however, not permitting him to restrain his Expences within the Limits of his own and his Wife's Salaries and Benefits, tho' their Amount was very considerable, he took a Journey to *France* for some short Time in the Year 1738, on his Return from which he appears first to

have taken Notice of too close an Intimacy between his Wife and a certain young Gentleman of Fortune, with whom he had united himself apparently by all the closest Ties of Friendship.—How far he was or was not guilty of the Meanness charged on him of being accessory to their Correspondence is a Point I shall not here enter into the Discussion of.—A Suit was commenced for Criminal Conversation, he laying his Damage at 5000*l.* the Verdict on which of only ten Pounds Damages, too plainly evinces the Sense of the Administrators of Justice in the Case to need any farther Comment.

After this Event Mr. *Cibber's* Creditors, who were numerous, and had perhaps been somewhat appeased from the Prospect of the pecuniary Advantages that might accrue to their Debtor in Consequence of the Trial, became more impatient than ever, and not long after Mr. *Cibber* was arrested for some considerable Sums, and thrown into the King's Bench Prison.—By the Means of Benefit Plays, however, and other Assurances, he obtained his Liberty; but as the Affair relating to his Wife, who was now become an Actress of the first Consequence, and in the highest Favour with the Town, had greatly prejudiced him, not only in the Opinion of the Public, but even by standing as a Bar to his theatrical Engagements; and as his natural Passion for Dissipation could not be kept within Bounds, these Difficulties repeatedly occur'd to him, and he was frequently excluded entirely from any Theatre for a whole Season together.—In these Distresses he was ever ready to head any theatrical Mutiny that might put it  
in

in his Power to form a separate Company, which he more than once attempted to fix at the Theatre in the Haymarket, but in vain; the Legislative Power urged to Exertion by the Interests of the established and patent Theatres, constantly putting a Stop to his Proceedings after a few Night's Performance.—In one continual Series of Distress, Extravagance and Perplexity of this Kind, did he continue till the Winter of 1757, when he was engaged by Mr. Sheridan to go over to Dublin to assist him in making a Stand against the new Theatre just then opened in Opposition to him in *Crow-Street*.—On this Expedition Mr. Cibber embarked at *Park-Gate*, (together with Mr. Maddox the celebrated Wire Dancer, who had also been engaged as an Auxiliary to the same Theatre) on board the *Dublin Trader*, some Time in the Month of *October*; but the high Winds, which are frequent at that Time of the Year in *St. George's Channel*, and which are fatal to many Vessels in the Passage from this Kingdom to *Ireland*, proved particularly so to this.—The Vessel was driven to the Coast of *Scotland*, where it was cast away, every Soul in it (and the Passengers were extremely numerous) perishing in the Waves, and the Ship itself so entirely lost, that scarcely any Vestiges of it remained to indicate where it had been wreck'd, excepting a Box containing Books and Papers, which were known to be Mr. Cibber's, and which were cast up on the Western Coast of *Scotland*.

Thus fell the well-known Mr. Theophilus Cibber, whose Life was begun, pursued and ended in a Storm.—Possessed of Talents that might have made him happy, and

Qualities that might have rendered him beloved, yet thro' a too insatiable Thirst of Pleasure, and a Want of Consideration in the Means of pursuing it, his Life was one Scene of Misery, and his Character made the Mark of Censure and Contempt.—Now, however, let his Virtues, which were not a few, remain on Record, and for his Indiscretions,

Let them be buried with him  
in the Grave,

But not remember'd in his  
Epitaph.

As a Writer, he has not rendered himself very conspicuous excepting in some Appeals to the Public on peculiar Circumstances of his own distressed Life.—He was indeed concerned in, and has put his Name to, an Account of the Lives of the Poets of *Great-Britain and Ireland*, in five Vol. 8vo.—But in this Work his own peculiar Share was very inconsiderable, many other Hands having been concerned with him in it.—In the dramatic Way he has altered for the Stage three Pieces of other Authors, and produced one Original of his own.—Their Titles will be found in the ensuing List.

1. *Henry VI.* Trag. from  
*Shakespeare*.

2. *Lower.* Com.

3. *Patie and Peggy.* Ballad Op.  
and

4. An Alteration of *Shakespeare's Romeo and Juliet*.

CLANCY, Dr. Michael.—This Gentleman, who I believe is still living, was a Physician, and, as I imagine, a Native of *Ireland*, one of his Plays having been originally acted in that Kingdom.—He had the Misfortune to lose his Sight, in Consideration of

which his late Majesty was pleased to bestow on him a Pension of forty Pounds *per Annum* during Life; and in the Year 1746, the Manager of *Drury Lane* gave him a Benefit in that Theatre.—The Play he made Choice of was *Oedipus, King of Thebes*, in which the Doctor himself performed the Part of *Tiresias* the blind Prophet, the Novelty of which, together with Dr. *Clancy's* great Personal Interest, brought a very numerous Audience.—He is Author of a Latin Poem, entitled, *Templum Veneris, sive Amorum Rhapsodiæ*, and of two dramatic Pieces, whose Titles are,

1. HERMON, *Prince of Chorræa*. T.

2. *Sbarper*. C.

CLAYTON, Mr. Thomas.—Of this Gentleman I find no more than his Name mentioned by *Coxter* as the Author of an *English Opera*, after the *Italian Manner*, entitled,

ARSINOE, *Queen of Cyprus*. notwithstanding which both *Whinsep* and the Author of the *British Theatre* have ascribed an Opera of that Name to Mr. *Motteux*.

CLELAND, John, Esq;—This Gentleman, who is still living, is a Son of the Colonel *Cleland*, who was so close an Intimate with, and so zealous an Advocate for, Mr. *Pope*.—What this his Son was originally bred to I know not, but he passed many Years of the early Part of his Life abroad, where he acquired a very perfect Acquaintance with most of the Modern Languages, and seems to have imbibed no small Share of the Luxury of the East, if we may form a Judgment from his celebrated Novel, entitled, the *Memoirs of a Woman of Pleasure*, which tho' a Book of the most pernicious Tendency,

and justly censured by every one who has the least Regard to Virtue or Decency, yet contains an Elegance of Manner, and a Luxuriancy of Fancy, that would do Honour to the Author, if made Use of in a better Cause.—His *Memoirs of a Coxcomb*, however, have great Merit; nor are his political Writings, tho' warm and enthusiastically bigotted to one System, devoid of great Perspicuity, Penetration and Depth of Reasoning. In the dramatic Way he has published two Pieces, neither of which however have made an Appearance on the Stage, viz.

1. TITUS VESPASIAN. T.

2. TOMBO-CHIQUE. Dram.—Ent. in three Acts.

CLIVE, Mrs. Catbarine.—This Lady, whose Name as a dramatic Writer we are obliged to mention here, is however much better known for her unequalled Merit as a Comedian, in which Light, while any theatrical Records are remaining, her Memory must ever be held in the highest Estimation.—She was the Daughter of Mr. *William Raftor*, a Gentleman who was a Native of the City of *Kilkenny* in *Ireland*, and bred to the Law; but being strongly attached to the Interests of the unfortunate King *James II.* when that Monarch was in *Ireland*, he enter'd into his Service; on which Account a considerable paternal Estate in the County of *Kilkenny*, which he would otherwise have inherited, became forfeit to the Crown.—After the decisive Battle of the *Boyne*, however, he still followed his Master's Fortunes, and through that Interest and his own Merit, obtain'd a Captain's Commission in the Service of *Louis XIV.*—But afterwards, procuring a Pardon from

from the *English* Court, he came to this Metropolis, where he married the Daughter of an eminent Citizen on *Fishstreet-Hill*, by whom he had several Children, and, among the rest, the Subject of our present Memoirs.

Miss *Rastor* was born in 1711, and shewed a very early Inclination and Genius for the Stage.—Her natural Turn of Humour, and her pleasing Manner of singing Songs of Spirit, induced some Friends to recommend her to the late Mr. *Colley Cibber*, then one of the Managers of *Drury Lane* Theatre, who immediately engaged her at a small Salary.—Her first Appearance was in Boy's Cloaths, in the Character of a Page, in the Tragedy of *Mithridates* King of *PONTUS*, in which she was introduced only to sing a Song.—Yet even in this she met with great Applause.—This was in 1728, at which Time she was but seventeen Years of Age; and in the very same Season we find that the Audience paid so great Attention to her Merit in the Part of *Phyllida*, in *Cibber's Love in a Riddle*, which Party-Prejudice had determined to damn, right or wrong, on Account of the Author, as to suffer their riotous Clamours to subside whenever she was on the Stage; a Compliment which they even denied to the Blood Royal itself on the ensuing Night.—In 1730, however, she had an Opportunity afforded her, which she did not permit to pass unemployed, of breaking forth on the Public in a full Blaze of Comic Brightness.—This was in the Part of *Nell*, in the *Devil to pay*, or the *Wives Metamorphos'd*, a Ballad Farce, written by *Coffey*, in which she threw out a full Exertion of those

comic Powers, which every Frequenter of the Theatre must since have received such infinite Delight from.—Her Merit in this Character occasioned her Salary to be doubled, and not only established her own Reputation with the Audience, but fixed the Piece itself on the constant List of acting Farces, an Honour which perhaps it would never have arrived at, had she not been in it, nor may long maintain when her Support in it is lost.—In the Year 1732, she was married to *G. Clive, Esq;* a Son of the late Mr. Baron *Clive*, which Gentleman is still living.—They did not however cohabit long together; yet, notwithstanding the Temptations to which a Theatre is sometimes apt to expose young Persons of the Female Sex, and the too great Readiness of the Public to give Way to unkind Suppositions in Regard to them, Calumny itself has never seem'd to aim the slightest Arrow at her Fame.

To expatiate on her Merit as an Actress (while she keeps within the very extensive Walk which is adapted to her Excellence) would far exceed our Limits, and be wholly unnecessary.—As an Author, I imagine, she does not aim at Immortality, yet she has, at different Benefits of her own, introduced three several *petite Pieces* on the Stage, neither of which is totally devoid of Merit.—Their Titles are as follow,

1. *BAYES in Petticoats.*
2. *Every Woman in her Humour.*
3. *Island of Slaves.*

Only the first of these, however, has yet appear'd in Print, and as to the last it is no more than an almost literal Translation of *Marrivaux's*

*rivaux's Isle des Esclaves*, executed, as she herself confesses, by a Gentleman at her Request.

COCKAIN, Sir *Aston*. — This Gentleman lived in the Reign of *Charles I.* — He was Son to *Thomas Cockain*, Esq; and was born in the Year 1706 at *Ashbourne*, in the Peak of *Derbyshire*, where his Father had a fine Seat, and where some of his Predecessors had resided ever since the Reign of *Edward I.* — His Family, however, appears to have been still more ancient, tracing back their Origin as far as *William the Conqueror*, to whom they were allied, and in whose Reign they lived at *Hemmington Castle* in *Essex*. — Our Author had a liberal Education, having been sent to both the Universities of *Oxford* and *Cambridge*, at the latter of which he was a Fellow Commoner of *Trinity College*. — From the Universities he for a Time was enter'd in the Inns of Court, where he seems to have continued more for Fashion's Sake than from any other Motive. — In 1632 he set out on a Tour of *Europe*, and travelled thro' *France, Italy, Germany, &c.* — Here however there appears an essential Difference in the Biographers of his Life, *Gibber* in his *Lives of the Poets*, Vol. II. p. 216. positively declaring that he went abroad with Sir *Kenelm Digby*, and was absent for the Space of twelve Years, and *Langbaine* and all the other Writers making him compleat his Tour in as many Months. — Besides which *Coxeter* in his MS. Notes has bestowed on him as a travelling Tutor one Dr. *Rob. Creighton*. — The latter Accounts however appears most probable. — During the Civil Wars he suffer'd greatly for his Religion,

which was that of the Church of *Rome*, and for his attachment to the King's Cause, under whom he claim'd the Title of a Baronet; yet, as there was no Record or proper Enrolment of a Patent to that Effect, he was not universally allowed the Title. — He was strongly addicted to Books and the Study of Poetry, in which he indulged himself in a retired Life, residing mostly at a Lordship belonging to him, called *Pooley*, in the Parish of *Polesworth* in *Warwickshire*. — He died at *Derby* upon the breaking of the great Frost in *Feb. 1684*, in the 78th Year of his Age, and was privately buried in the Chancel of *Polesworth Church*.

Sir *Aston* is universally acknowledged to have been a great Lover of the polite Arts, and by some is esteemed a considerable Poet. In his private Transactions he was greatly deficient in Point of Oeconomy, by which Means, together with his Losses during the Civil Wars, he was obliged to dispose of all his Patrimony during his Life-Time; the Lordship of *Ashbourne* being sold to Sir *William Boothby*, Bart. and that of *Pooley* above-mentioned, which had belonged to the Family ever since *Richard II's* Time, he parted with to one *Humphrey Jennings*, Esq; with the Reservat'on of an Annuity for his own Life.

The dramatic Picces he has left behind him are as follow,

1. *Obstinate Lady*. C.
2. *OID's Tragedy*.
3. *TRAPPOLIN* suppos'd a Prince. T. C.
4. *A Masque for Twelfth-Night*.

*Phillips* and *Winstanley* have omitted the second and last of these in their Account of his Writings, and attributed to him two anonymous

nymous Pieces which are certainly none of his, entitled,

*THERSITES. Interlude. and Tyrannical Government.* T. C. Coxeter in his MS. Notes contradicts the Place of his Birth, fixing it at *Elveston* in *Derbysbire*, and adds moreover, that he was Nephew to *Philip*, the first Earl of *Chesterfield*, to whom and his Countess he has dedicated his *Masque for Twelfth Night*, which was performed at their Country Seat, two of their Sons acting in it.

*CODRINGTON, Robert, A. M.* This Writer was descended from an ancient and estimable Family in *Gloucestersbire*, in which County he was born in the Year 1601, and at seventeen Years of Age, viz. on *July 29, 1619.* he was elected Dean of *Magdalen College, Oxford*, being then some Months standing in that House. —Here he took the Degrees in Arts, that of Master being completed in 1626.—He afterwards went abroad on his Travels, on his Return from which, being posses'd of an independent Fortune, he lived for several Years in *Norfolk*, and there remained. —At length, however, he went to *London*, where he settled for the Remainder of his Life, which was put a Period to in the general great Calamity of the Plague in that City, in 1665.—He was a rank Parliamentarian, as appears in the Life of the Earl of *Effex*, which he has written.—He was a voluminous Writer, but seems principally to have employed himself in Complementation and Translation, among the latter of which he has left a Translation of one *Latin Play*, written by *R. Ruggles*, of *Clare-Hall, Cambridge*, entitled,

*IGNORAMUS, C.*

*COFFEY, Mr. Charles.*—This Author was a Native of *Ireland*. —He had no very great Share of original Genius; his Turn was Humour, and having met with some Success in altering and patching up an old Farce of *Jervon's*, called the *Devil of a Wife*, he pursued the same Kind of Plan with some other dramatic Pieces, but with very little Success; most of them having been very justly damned.—The Numbers and Names of them may however be seen in the following List,

1. *Beggar's Wedding.* Ballad Opera.
2. *Boarding-School Romps.* Ball. Farce.
3. *Devil to pay.* Ball. Farce.
4. *Devil upon two Sticks.* Ball. Farce.
5. *Female Parson,* Ball. Opera.
6. *Merry Cöbler.* Farce.
7. *Southwark Fair.* C.
8. *Wife and no Wife.* Farce.

*Mr. Coffey* was in his Person considerably deformed; yet no Man was more ready to admit of, and even join in any Raillery on himself.—One remarkable Instance of which was his performing the Character of *Æsop* for his own Benefit in *Dublin*.—He died on the 13th of *May 1745*, and was buried in the Parish of *St. Clement's Danes*.

*COLMAN, George, Esq;*—This Gentleman is a living Writer, and but of an Age advancing towards that in which Perfection is to be expected.—He is Nephew to the late Countess of *Bath*, and has been warmly patronised by her noble Lord.—His Genius leads him to Works of Humour, a considerable Fund of which appears in some of the Essays which he has written in the Course of a periodical Paper, called the *Connoisseur*.

*naiffeur*.——He seems at present however to pay his Court solely to the Comic Muse, by whose Inspiration he has already produced three dramatic Pieces, *viz.*

1. *Jealous Wife*. C.
2. *Musical Lady*. Farce.
3. POLLY HONEYCOMBE. Farce.

These Pieces, tho' not absolutely perfect, have nevertheless considerable Merit.—In his *Petite Pieces* the Plots are simple, and no great Matter of Incident introduced into them.—Yet they contain strong Character, and are aimed at the ridiculing of fashionable and prevailing Follies, which ought to be made essential Points of Consideration in every Production of the Sock.—His more regular Comedy has the same Merit with the others as to the Preservation of Character; and it's Plot, tho' professedly borrowed, receives Advantages from the Conduct of it, which reflect Honour on the Author; and afford us the pleasing Prospect, amidst the present Dearth of comic Writers, of an ample Contribution from this Quarter to the Variety of our dramatic Entertainments of this more difficult Kind.—This Gentleman has been also supposed to be the Author of some Essays, under the Title of the *Genius*, lately published in the *St. James's Evening Post*.

CONCANEN, *Mathew*, Esq;—This Gentleman was a Native of *Ireland*, and descended from a good Family in that Kingdom.—He had a liberal Education bestowed on him by his Parents, and was bred to the Law.—His Wit and literary Abilities recommended him to the Favour of his Grace the Duke of *Newcastle*, thro' whose Interest he obtained

the Post of Attorney-General of the Island of *Jamaica*, which Office he filled with the utmost Integrity and Honour, and to the perfect Satisfaction of the Inhabitants, for upwards of twenty Years; 'when having acquir'd an ample Fortune, he was desirous of passing the Close of his Life in his Native Country; with which Intention he quitted *Jamaica* and came to *London*, proposing to pass some little Time there before he went to settle entirely in *Ireland*.—But the Difference of Climate between that Metropolis and the Place he had so long been accustomed to, had such an Effect on his Constitution, that he fell into a galloping Consumption, of which he died in a few Weeks after his Arrival in *London*.

The World is obliged to him for a very elegant Translation of *Vida's Art of Poetry*; for several original Poems, which, tho' small, have considerable Merit; and for one Play, entitled,

WEXFORD Wells. Com.

He was also concerned with Mr. *Roome* and another Gentleman in altering *Richard Brome's Jovial Crew* into a Ballad Opera, in which Form it is now frequently performed.—As to his Prose Writings they are mostly political, or critical; in the latter of which, having pretty severely attacked Mr. *Pope* and Dean *Swift*, the former of whom, whose Disposition was on no Occasion of the most forgiving Nature, has handled him very severely in the *Dunciad*.

CONGREVE, *William*, Esq;—This Gentleman was descended from the ancient Family of the *Congreves*, of *Congreve* in *Staffordshire*, his Father being second Son to *Richard Congreve*, of that Place.

—Some

—Some Authors, and in particular Sir *James Ware*, contend for his having been born in *Ireland*, but as *Jacob*, who was particularly acquainted with him, and who in his Preface acknowledges his Obligations to Mr. *Congreve* for his Communication of what related to himself, has absolutely contradicted that Report, I shall on his Authority, which I consider to be the same as Mr. *Congreve's* own, fix the Spot of his Nativity at a Place called *Bardsa*, not far from *Leeds* in *Yorkshire*, being Part of the Estate of Sir *John Lewis*, his Great-Uncle by his Mother's Side.—It is certain, however, that he went over to that Kingdom very young.—For his Father being only a younger Brother, and provided for in the Army by a Commission on the *Irish* Establishment, was compelled to undertake a Journey thither in Consequence of his Command; which he afterwards parted with to accept of the Management of a considerable Estate belonging to the *Burlington* Family, which fix'd his Residence there.—However, tho' he suffer'd this Son to receive his first Tincture of Letters in the great School at *Kilkenny*, and afterwards, to compleat his Classical Learning under the Direction of Dr. *Ash*, in the University of *Dublin*, yet being desirous that his Studies should be directed to Profit as well as Improvement, he sent him over to *England* soon after the Revolution, and placed him as a Student in the *Temple*.—The dry, plodding Study of the Law, however, was by no Means suitable to the sprightly volatile Genius of Mr. *Congreve*, and therefore, tho' he did not want Approbation in those Studies to which his Genius led him, yet he did not even at-

tempt to make any Proficiency in a Service which he was probably conscious he should make no Figure in.—Excellence and Perfection were what, it is apparent, he laid it down as his Principle from the very first, to make it his Aim the acquiring; for in the very earliest Education of his Genius, and a very early one indeed it was, *viz.* his Novel, call'd *Love and Duty reconciled*, written when he was not above seventeen Years of Age, he had not only endeavoured at, but indeed succeeded in, the presenting to the World not a meer Novel according to Taste and Fashion then prevailing, but a Piece which should point out, and be in itself a Model of, what Novels ought to be.—And tho' this cannot itself be called with Propriety a dramatic Work, yet he has so strictly adher'd to dramatic Rules in the Composition of it, that his arriving at so great a Degree of Perfection in the regular Drama, in so short a Time afterwards, is hardly to be wonder'd at.—His first Play was the *Old Bachelor*, and was the Amusement of some leisure Hours during a slow Recovery from a Fit of Illness, soon after his Return to *England*, and was in itself so perfect, that Mr. *Dryden*, on it's being shewn to him, declar'd he had never in his Life seen such a first Play; and that great Poet having, in Conjunction with Mr. *Southerne* and *Arthur Manwaring*, Esq; given it a slight Revisal, Dr. *Davenant*, who was the Manager of *Drury Lane* Theatre, and was delighted both with the Piece and it's Author, brought it on the Stage in 1693, where it met with such universal Approbation, that Mr. *Congreve*, tho' he was but nineteen Years of Age at the Time

of

of his writing it, became now consider'd as a Prop to the declining Stage, and a rising Genius in dramatic Poetry.—The next Year he produced the *Double Dealer*, which, for what Reason however I know not, did not meet with so much Success as the former.—The Merit of his first Play, however, had obtain'd him the Favour and Patronage of Lord *Halifax*, and some peculiar Marks of Distinction from Queen *Mary*, on whose Death, which happened in the Close of this Year, he wrote a very elegant elegiac Pastoral.—In 1695, when *Petterton* opened the new House in *Lincoln's-Inn-Fields*, Mr. *Congreve* joining with him, gave him his Comedy of *Love for Love*, with which the Company opened their Campaign, and which met with such Success, that they immediately offer'd the Author a Share in the Management of the House, on Condition of his furnishing them with one Play yearly.—This Offer he accepted of; but whether thro' Indolence, or that Correctness which he look'd on as necessary to his Works, his *Mourning Bride* did not come out till 1697, nor his *Way of the World* till two Years after that.—The indifferent Success this last-mentioned Play, tho' an exceeding good one, met from the Public, compleated that Disgust to the Theatre, which a long Contest with *Jeremy Collier*, who had attacked the Immoralities of the *English* Stage, and more especially some of his Pieces, had begun, and he determined never more to write for the Stage.—This Resolution he punctually kept, and Mr. *Dennis's* Observation on that Point will, I am afraid, be found but too true, when he said, “that Mr. *Con-*

greve quitted the Stage early, “and that Comedy left it with him.”—Yet, tho' he quitted dramatic Writing, he did not lay down the Pen entirely; but occasionally wrote many little Pieces both in Prose and Verse, all of which stand on the Records of literary Fame.

It is very possible, however, that he might not so soon have given Way to this Disgust, had not the Easiness of his Circumstances render'd any Subservience to the Opinions and Caprice of the Town absolutely unnecessary to him.—For his Abilities having very early in Life rais'd him to the Acquaintance of the Earl of *Halifax*, who was then the *Mæcenas* of the Age, that Nobleman, desirous of raising so promising a Genius above the Necessity of too hasty Productions, made him one of the Commissioners for licensing Hackney-Coaches, or, according to *Coxeter*, a Commission of the *Wine Licence*.—He soon after bestow'd on him a Place in the *Pipe-Office*, and not long after that gave him a Post in the Customs, worth six hundred Pounds per Annum.

In the Year 1718, he was appointed Secretary of *Jamaica*, so that, with all together, his Income towards the latter Part of his Life was upwards of twelve hundred Pounds a Year.—Thus rais'd above Dependence, it is no Wonder he would no longer render himself subject to the capricious Censures of impotent Critics.—And had his poetical Father, Mr. *Dryden*, ever been rais'd to the same Circumstances, it is probable that his *All for Love* would not now have been esteem'd the best of his dramatic Pieces, nor would he have been compell'd for a bare Livelihood to the Drudgery

Drudgery of producing four Plays in a Space of Time scarce more than sufficient for forming the Plot of one.

But to return to *Congreve*.—

The greatest Part of the last twenty Years of his Life were spent in Ease and Retirement, and he either did not, or affected not to give himself any Trouble about Reputation.—Yet some Part of that Conduct might proceed from a Degree of Pride; *T. Cibber*, in his *Lives of the Poets*, Vol. IV. p. 93. relates an Anecdote of him, which I cannot properly omit here,—“When the celebrated *Voltaire*, says he, was in *England*, he waited upon *Congreve*, and pass’d him some Compliments as to the Reputation and Merit of his Works. —*Congreve* thank’d him, but at the same Time told that ingenious Foreigner, *he did not chuse to be consider’d as an Author, but only as a private Gentleman, and in that Light expected to be visited.*—*Voltaire* answered, *That if he had never been any Thing but a private Gentleman, in all Probability he had never been troubled with that Visit.*—And observes in his own Account of the Transaction, that he was not a little disgusted with so unseasonable a Piece of Vanity.”

Towards the Close of his Life he was much afflicted with the Gout, and making a Tour to *Bath*, for the Benefit of the Waters, was unfortunately overturned in his Chariot, by which it is suppos’d he got some inward Bruise, as he ever after complained of a Pain in his Side, and on his Return to *London*, continued gradually declining in his Health, till the 19th of *Jan.* 1729, when

he died, aged 57, at his House in *Surry-Street*, in the *Strand*, and on the 26th following was buried in *Westminster-Abbey*, the Pall being supported by Persons of the first Distinction.

His dramatic Pieces are seven in Number, and their Titles as follow,

1. *Double Dealer.* C.
2. *Judgment of PARIS.* Masq;
3. *Love for Love.* C.
4. *Mourning Bride.* T.
5. *Old Batchelor.* C.
6. *SEMELE.* Oratorio.
7. *Way of the World.* C.

CONOLLY, Mr.—This Gentleman was of the Kingdom of *Ireland*, and a Student in the *Temple*.—He wrote one unsuccessful Play, entitled,

*The Connoisseur.* C.  
*Coxeter* in his Notes calls him *Conno*, but on what Authority I know not.

CONSTABLE, Mr. Francis.—This Gentleman was the Editor of an anonymous Piece, entitled  
PATHOMACHIA.

which however was not published till some Time after the Death of the Author, who appears to have been a Friend of *Mr. Constable’s*, tho’ that Gentleman has not obliged the World with informing it what was his Name.

*Phillips* and *Winstanley* have, among their innumerable Mistakes, ascribed this Piece to *Anthony Brewer*.

COOK, Mr. John.—Of this Author no farther Account is extant, than that he wrote in *King James I’s* Time, and obliged the World with one Play, entitled,

*GREEN’s tu quoque.* C.  
*Cooke, Edward, Esq;*—Of this Gentleman *Langbaine, &c.* make no farther Mention than

that he wrote in King *Charles II's* Time, and was Author of one dramatic Piece, viz.

*Lowe's Triumph.* T. C.

*Coxeter*, in his MS. takes Notice of a Translation of *le Grand's Divine Epicurus*, or the *Empire of Pleasure over the Virtues*, by one *Edward Cooke*, Esq; from the Date of which, being published in 1676, it is probably the Work of this Author.

*COOKE*, Mr. *Thomas*.—This Gentleman, who for any thing I know to the contrary, is still living, was born at *Braintree* in *Essex*, and educated at *Felfed* School in the same County, about the Year 1707.—He must have made a very rapid Progress in Literature, for in 1726, at which Time he was only nineteen Years of Age, he gave the World a very correct Edition of the Works of the famous *Andrew Marvell*, prefixed to which is a Life of the Author.—This Work he dedicated to the Earl of *Pembroke*, who being much delighted with the Learning and Abilities of so young a Writer, became a very warm Patron to him (as he had before been to the great Mr. *Locke*,) and even wrote several of the Notes to his Translation of *Hesiod*, which he published 1728.—Besides these Mr. *Cooke* has obliged the Public with a Translation of *Cicero de Natura Deorum*, and of the Comedies of *Terence*, and prepared an Edition and Translation of *Plautus* also, the *Amphytrion* only of whom however he has hitherto published.—His Reputation and Merit therefore as a classical Writer are apparently great.—Which is more than I can venture to say of him as a dramatic Author.—Yet as he has launched into that Path we cannot refuse his Pieces a Place

here, tho' they met with no Success at the Time they appeared,—Their Titles are as follow,

1. *ALBION.* Masque.
2. *Eunuch.* F.
3. *Lowe the Cause and Cure of Grief.* T.
4. *Mournful Nuptials.* T.
5. *Triumphs of Love and Honour.* T.

He was also concerned with Mr. *Mottley*, in writing a Farce, called, *Penelope*.

of which see more particularly in its proper Place, in the former Part of this Work.

*COOPER*, Mrs.—Of this Lady, who is still living, and whom we must rank among the Female Geniuses of this Kingdom, I can trace nothing farther than that she is the Widow of one Mr. *Cooper*, an Auctioneer, that she was the Editor of a Work, entitled the *Muses Library*, and Author of one Comedy, entitled

*Rival Widows.* C.

*COREY*, Mr. *John*.—All that is recorded of this Gentleman is that he lived in King *Charles II's* Reign, and sent forth into the World a dramatic Piece, which is entirely a Compiement, or rather Plagiarism from other Authors.—The Title of it is,

*The Generous Enemies.* C.

*COREY*, *John*.—This Gentleman has been, by some of the Writers, confounded with the last-mentioned one.—But is indeed quite another Person, having flourished in Queen *Anne's* and King *George I's* Reigns.—He was descended from an ancient Family in *Cornwall*, but was himself born at *Barnstaple* in *Devonshire*.—He was intended for the Study of the Law, and to that Purpose was enter'd of *New-Inn*; but having a theatrical Turn, and preferring the Oratory of the Stage

Stage to that of the Bar, he did not long continue there, before he turned Player, which Profession he followed for twenty Years, to the Time of his Death, which happened about 1721.—Yet it is probable he might have made a more conspicuous Figure in the Walk of his first Destination; for tho' he was acknowledged to be a just and sensible Speaker, yet being but low in Stature, and his Voice none of the best, he was ever obliged to work against the Stream, and labour with Difficulties which prevented his being held in any very high Estimation in a Profession which, of all others, requires the greatest Number of Perfections, and to arrive at Excellence in which a Person ought not to be deficient in any one Advantage that either Nature or Art can bestow.—He brought two dramatic Pieces on the Stage, whose Titles are as follow,

1. *A Cure for Jealousy.* C.
2. *The Metamorphosis.* C.

COR1, Sign. *Angelo*.—Of this Gentleman I know nothing more than that he was an *Italian* Musician, and that I have met with two *Italian* Operas, with his Name prefixed to them, performed at the King's Theatre in the *Haymarket*.—Their Titles are,

*Conquest of the Golden Fleece.*  
Ital.-Opera.

HYP5IP1LE. Ital.-Op.

COTTON, *Charles*, Esq;—This Gentleman lived in the Reigns of *Charles II.* and *James II.* and resided for the greatest Part of his Life at *Beresford* in *Staffordshire*.—He wrote one dramatic Piece, or rather translated it from the *French* of *Corneille*, for the Use of his Sister *Mrs. Stanhope Hutchinson*, to whom, when it was published, which was not

till many Years after the Writing of it, he thought proper to dedicate it.—It is entitled,

HORACE. T.

yet tho', on Account of this Piece, I have a Right to mention him as a dramatic Writer, yet his principal Fame was founded on his Merit as a burlesque Writer, in which Light he is so considerable as to stand even in Competition with the celebrated Author of *Hudibras* himself.—His most celebrated Poem of this Kind is his *Scarronides*, or Travestie of his first and fourth Books of the *Aeneid*.—But altho' from the Title one would be apt to imagine it an Imitation of *Scarron's* famous Travestie of the same Author, yet, on an Examination, it will be found greatly to excel not only that, but every Attempt of that Kind hitherto made in any Language.—He has also translated several of *Lucian's* Dialogues in the same Manner, under the Title of the *Scoffer scoff'd*.—And written another Poem of a more serious Kind, called the *Wonders of the Peak*.—The exact Period of either Mr. *Cotton's* Birth or his Death, are not any where to my Knowledge recorded, but it is probable the latter happen'd about the Time of the Revolution.—Neither is it better known what his Circumstances were with respect to Fortune; they appear however to have been easy, if one may form any Judgment from the Turn of his Writings, which seems to be such as it is scarcely possible any one could indulge in, whose Mind was not perfectly at Ease.—Yet there is one Anecdote in relation to him, which I cannot avoid relating, and which seems to shew that his Vein of Humour could not restrain itself on any Considera-

deration, viz. that in Consequence of a single Couplet in his *Virgil travestie*, wherein he has made mention of a peculiar Kind of Ruff worn by a Grandmother of his, who lived in the Peak, he lost an Estate of four hundred Pounds *per Annum*, the old Lady, whose Humour and testy Disposition he could by no Means have been a Stranger to, never being able to forgive the Liberty he had taken with her, and having her Fortune wholly in her own Disposal, altho' she had before made him her sole Heir, alter'd her Will, and gave it all away to an absolute Stranger.

COWLEY, Mr. *Abraham*.—This excellent Poet was the Son of a Grocer near the End of *Chancery-Lane*, in *Fleet-Street*, *London*, at which Place our Author was born in the Year 1618.—His Mother, thro' the Interest of some Friends, procur'd him to be admitted a King's Scholar in *Westminster School*, where his Inclination and Genius for Poetry shew'd itself very early, for *Langbaine*, *Jacob*, *Gildon*, and all the other Writers say that he wrote the tragical History of *Pyramus* and *Thisbe* at ten Years old, at twelve that of *Constantia*, and that at thirteen he published a Collection of Poems under the Title of *Poetical Blossoms*; *Cibber* however, in Opposition to them all, does not speak of the Publication of this Collection till his sixteenth Year, which I cannot help thinking the most probable Account.—But one Thing extremely remarkable in him was, that with so extraordinary a natural Genius, he had so very bad a Memory that his Teachers could never bring him to retain even the common Rules of Grammar. So that had he not formed the most

intimate Acquaintance with the Books themselves from which those Rules are drawn, he could never have been Master of them.—In 1636 he was elected a Scholar of *Trinity Colledge*, *Cambridge*, and removed to that University.—Here he went thro' all his Exercises with a remarkable Degree of Reputation, and at the same Time must have pursued his Poetical Turn with great Eagerness, as it appears that the greatest Part of his Poems were written before he left the Universities.—He had taken his Degree of Master of Arts before 1643, when in Consequence of the turbulent Times, he, among many others, was ejected from the College; whereon retiring to *Oxford*, he enter'd himself of *St. John's College*, and that very Year, under the Denomination of a *Scholar of Oxford*, published a Satire called *the Puritan and the Papist*.—It is apparent however, that he did not remain very long at *Oxford*, for his Zeal to the Royal Cause engaging him in the Service of the King, who was very sensible of his Abilities, and by whom he was frequently employed, he attended his Majesty in many of his Journeys and Expeditions, and gain'd not only that Prince's Esteem, but that of many other great Personages, and in particular of Lord *Falkland*, one of the principal Secretaries of State.

During the Heat of the Civil War he was settled in the Earl of *St. Alban's* Family, and when the Queen Mother was obliged to retire into *France* he accompanied her thither, labour'd strenuously in the Affairs of the Royal Family, undertook several very dangerous Journeys on their Account, and was the principal Instrument  
in

in maintaining an epistolary Correspondence between the King and Queen.

In the Year 1656 it was judged proper that Mr. *Cowley* should come over to *England*, and under Pretence of Privacy, and Retirement give Notice of the Situation of Affairs in this Kingdom to those by whom he was employed.—Soon after his Arrival however he was seiz'd, in the Search after another Gentleman of considerable Note in the King's Party; but altho' it was thro' Mistake that he was taken, yet when the Republicans found all their Attempts of every Kind to bring him over to their Cause proved ineffectual, he was committed to a severe Confinement, and it was even with considerable Difficulty that he obtained his Liberty, when, venturing back to *France*, he remained there in his former Situation, till near the Time of the King's Return.

Soon after the Restoration he became possess'd of a very competent Estate, thro' the Favour of his principal Friends the Duke of *Buckingham*, and the Earl of *St. Albans*, and being now upwards of forty Years of Age, he took up a Resolution to pass the Remainder of a Life, which had been a Scene of Tempest and Tumult, in that Situation which had ever been the Object of his Wishes, a studious Retirement.—His Eagerness to get out of the Bustle of a Court and City, made him less careful than he might have been in the Choice of a healthful Habitation in the Country, by which Means he found his Solitude from the very Beginning, suit less with the Constitution of his Body than with his Mind.—His first Rural Residence was at *Barn Elms*, a Place

which lying low, and being near a large River was subject to variety of Breezes, from Land and Water, and liable in the Winter Time to great Inconvenience from the Dampness of the Soil.—The Consequences of this Mr. *Cowley* too soon experienced, by being seized with a dangerous and lingering Fever.—On his Recovery from this he removed to *Chertsey*, a Situation not much more healthful, where he had not long been before he was seized with another consuming Disease.—Having languish'd under this for some Months, he at length got the better of it, and seem'd pretty well recover'd from its bad Symptoms; when one Day, in the Heat of Summer of 1667, staying too long in the Fields to give some Directions to his Labourers, he caught a most violent Cold, which was attended with a Defluxion and Stoppage in his Breast, which for Want of timely care, by treating it as a common Cold, and refusing Advice till it was past Remedy, took him off the Stage of Life on the 28th of *July* in that Year, being the 49th of his Age, and on the 3d of *August* following he was interr'd in *Westminster-Abbey*, near the Ashes of *Chaucer* and his beloved *Spencer*.

Mr. *Cowley*, as a Writer, had perhaps as much Fire and Imagination as any Author of the *English* Nation; his Wit is genuine and natural; but then his Versification is frequently irregular, rough and incorrect, and the Redundancy of his Fancy out-running the Power of his Expression; this latter appears sometimes puerile, and even flat and insipid.—Yet these Faults are certainly excusable, when we consider at how early a Time of Life

almost all his Pieces were written.—Had he lived in a less perplexed Period of our History, or been himself less principally concerned in the Transactions of the Period he did live in, we perhaps might have met with greater Pleasure from those Writings which he might have produced at a more advanced Age, when the Judgment, being arriv'd at greater Maturity, could have held a tighter Rein over the rapid and unruly Courfers of Imagination.—It is evident that *Fancy* was his principal Directress, and by a kind of Sympathy with Writers of the same Disposition, he became involuntarily a Poet.—He tells us himself, that his Admiration of *Spencer*, whom he had read over before he was twelve Years old, first inspir'd him with an Inclination for Poetry; and what Writer has Imagination equal to *Spencer*? And we are also told that his accidentally meeting with the Works of *Pindar*, the most exalted Genius for the Flights of *Fancy* among the Ancients, led him into that *Pindarique* Way of Writing, in which, however faulty he may sometimes be in Respect to Numbers, he has never yet been excelled in the Force of his Figures, and the Sublimity of his Style and Sentiments.

As a Man, in his public Capacity, he was active and discerning, of the strictest Integrity, and most unshaken Loyalty.—In his private Life, he was easy of Access, gentle, polite and modest, generous in his Disposition, temperate in his Life, devout and pious in his Religion, a social Companion and a sincere Friend.—Or, to sum up his Character in a few Words, we need only repeat the Words of his Master King *Charles II.* who on the

“ News of his Death declar'd that  
“ Mr. *Cowley* had not left a better Man behind him in *England*.”—It is moreover one of the peculiar Advantages of exalted Virtue, that even bad Men reverence it, and are pleased to draw some Honour to themselves by paying Tribute to it: A Monument therefore was erected to the Memory of *Cowley*, by *George Villers*, Duke of *Buckingham*, in 1675.—His dramatic Works, which however are those of all his Writings the least esteem'd, are four in Number, their Titles are as follow,

1. *Cutter of COLEMAN Street*. Com.

2. *Guardian*. C.

3. *Love's Riddle*. Past.-C.

4. *Naufragium Jocular*. C.

*Cox*, Mr. *Robert*.—This Author, if he has a Right to be called by that Title, was an excellent Comedian, who lived in the Reign of King *Charles I.*—But when the Ringleaders of the Rebellion, and the pretended Reformers of the Nation, among other Acts of puritanical Zeal suppress'd the Representations of the Theatre, this Performer was compelled for a Livelihood to betake himself to the making of Drolls or Farces, which were in general nothing more than select Scenes of Humour from some of the Plays which had been the greatest Favorites, put together without any Order, Regularity or apparent Design.—These Drolls he found Means of getting licenced, or rather connived at by the Legislature, and perform'd, as it were by Stealth, under the Sanction of Ropedancing, at the *Red-Bull* Playhouse, and in Country Towns at Wakes and Fairs.—A large Collection of them were published after the Restoration by

*Kirk*

*Kirkman*; for some Account of which, and the Plays they were selected from, see the first Volume of this Work under the Title of *WITTS, or Sport upon Sport*.—There is another Collection published, as a second Part to the former, the Pieces in which are supposed by *Kirkman* to have been originally written by *Cox*, and which consists of the following Interludes, excepting only the first, which I believe is known to be his, viz.

1. *ACTÆON and DIANA*. Interl.
2. *AHASUERUS and ESTHER*.
3. *Black Man*. Interl.
4. *DIPHILLO and GRANIDA*. Ditto.
5. *King SOLOMON'S Wisdom*.
6. *PHILETUS and CONSTANTIA*.
7. *VENUS and ADONIS*.

In these Kind of Drolls he used to perform the principal Parts himself, and that so well, that he was a great Favourite, not only in the Country, but also at *London*, and in the Universities themselves. And *Langbaine* relates the following humorous Anecdote of him, (which proves him to have been a very natural Performer,) that once after he had been playing the Part of *Simpleton* the Smith, in his own *Diana* and *Actæon*, a real Smith of some Eminence in those Parts who saw him act, came to him, and offer'd to take him as his Journeyman, and even to allow him Twelve-pence a Week more than the customary Wages.

*CRAUFURD, David, Esq;*—This Gentleman was a *North Briton*, of *Dumfry* in the Western Part of *Scotland*, and was Historiographer for that Kingdom to *Queen Anne*.—He wrote two

Plays, whose Titles were as follow,

1. *Courtship Alamode*. Com.
2. *Love at first Sight*. Com.

The first of these Pieces he left to the Care of Mr. *Pinkethman* the Comedian to publish, his Affairs calling him into his own Country just as it was about to be acted.

His other Writings are, a Set of Love Epistles in Verse, in Imitation of *Ovid*, and entitled *Ovidius Britannicus*, being an Intrigue between two Persons of Quality; *Three Novels*, in one Volume 8vo. and some *Memoirs of the Affairs and Revolutions of Scotland*.

*CRISP, Mr.*—I know nothing farther of this Gentleman than that he is a living Writer, to whom *Viſtor*, in his History of the Stage, has attributed a Tragedy, which was acted in 1754 at *Drury Lane Theatre*, but published without any Author's Name, entitled,

*VIRGINIA. T.*

*CROWNE, Mr. John.*—This Gentleman was the Son of an independant Minister in that Part of *America* called *Nova Scotia*, but whether born there or not is not apparent.—He received his Education however in that Climate, the rigid Manners of which however not altogether suiting with the Vivacity of his Genius, he determined to quit that Country and seek his Fortune in *England*.—At his first Arrival here, his Necessities compell'd him to accept of an Office still more formal and disgustful than even his Situation in *America*.—This was no other than the being Gentleman-Usher to an old Independent Lady of Quality.—Soon weary of this disagreeable Drudgery, he had Recourse to his Pen for

for Support; and as neither the Preciseness of his Education, nor the Distress of his Circumstances could suppress the Fire of his Genius, his Writings, which were in the dramatic Way, soon render'd his Abilities known to the Town and Court.—When, as it appears, fortunately for him, the Earl of *Rocheſter*, whose Enmity to *Dryden* made him readily snatch at any Opportunity of mortifying him, prevail'd on the Queen to lay her Commands on *Crowne*, in Preference to that Poet, for the writing of a Masque, to be performed at Court, which he executed under the Title of *Calisto*.

That it was not from any peculiar Regard to our Author himself that Lord *Rocheſter* urged this Nomination is very evident, for at no greater Distance than two Years afterwards, the great Success of Mr. *Crowne's* two Tragedies of the *Destruction of Jerusalem*, excited the Envy of that Nobleman so far, as to make him as severe an Enemy as he had appeared to be a warm Friend to him; nay he even endeavour'd to do him Prejudice at Court, by informing the King of his Descent and Education, which however his Majesty was so far from paying any Regard to, that he even treated the Informer with that Contempt so mean an Insinuation justly merited.—Mr. *Crowne* was now highly in Favour at Court, and particularly with the King, as indeed any one might be who contributed to his Pleasures, and it is well known that *Charles II.* was ever peculiarly fond of theatrical Amusements.—The Favours he received from this Monarch, added to the natural Gaiety of his Temper, induced him to join with the *Tory*

Party; in Consequence of which he wrote a Comedy called the *City Politics*, in which the *Whigs* were severely satirized.—When written he found much Difficulty in getting it represented, the opposite Party, and particularly Lord *Arlington*, the Lord Chamberlain, who was secretly in the Whig Interest, endeavouring all they could to get it suppress'd.—At last, however, by the immediate Command of the King himself it was brought on the Stage, but tho' even the contrary Party acknowledged it to be a good Play, it created Mr. *Crowne* a great many Enemies, which Circumstance, added to the Precariousness of theatrical Emoluments induced him to apply to the King for some Post that might secure him from Distress for the Remainder of his Life.—This his Majesty readily promised him, but insisted on our Author's writing one Comedy more before he took Leave of the Muses, and to obviate all Objections which he made of being at a Loss for a Plot, &c. put into his Hands, by Way of a Ground Work, a *Spanish* Play called *Non puede eſſer*.—On this Mr. *Crowne* immediately set to work, and altho', when he had proceeded some Length in it, he found that it had been before translated, —under the Title of *Tarugo's Wiles*, by Sir *Thomas St. Serfe*, and had even been damn'd in the Representation, yet he proceeded in his Plan, and produc'd his very excellent Comedy of *Sir Courtly Nice*.—And now he seem'd to be at the very Summit of his Hopes being gratified in the Performance of the King's Promise, when lo! in an Instant an unfortunate Accident interven'd to dash them all at once, and tumble down the Fabric

bric which he had been rearing ! —This was no less than the sudden Death of the King, who was seized with an Apoplectic Fit, on the Day of its last Rehearsal, and tho' he did indeed revive from it, died in three Days afterwards, leaving our unfortunate Bard plung'd in the Depth of Distress and Disappointment.

What were the particular Occurrences of Mr. *Crowne's* Life after this great Loss, I have not been able to trace ; but it is most probable that writing for the Stage became his sole Support, as we find besides the Play on which his Expectations were thus fix'd, and which was play'd at that Time with great Success, (as indeed it has ever since been on every Revival of it) that he wrote five others, the last of which made its first Appearance in 1698. How long he lived afterwards is uncertain, for altho' *Cometer*, in his Notes, informs us that he was living in 1703, no Writer has pretended to assign the absolute Date of his Death.—It is probable however, that he did not long survive that Period, and we are told by *Jacob* that he was buried in St. *Giles's* in the Fields.

As a Man he seems to have possess'd many amiable and social Virtues, mingled with great Vivacity and Easiness of Disposition.—As a Writer his numerous Works bear sufficient Testimony of his Merit.—His chief Excellence lay in Comedy, yet his Tragedies are far from contemptible.—His Plots are for the most Part his own Invention, his Characters are in general strongly colour'd and highly finished, and his Dialogue lively and spirited, attentively diversified, and well adapted to the several Speakers.

So that on the whole he may assuredly be allowed to stand at least in the third Rank of our dramatic Writers.

The Pieces he has left behind him are seventeen in Number, and their Names are as follow.

1. *Ambitious Statesman*. T.
2. *ANDROMACHE*. T.
3. *CALIGULA*. T.
4. *CALISTO*. Masque.
5. *CHARLES the Eighth of France*. Trag.
6. *City Politicks*. C.
7. *Country Wit*. C.
8. *DARIUS, K. of Persia*. T.
9. *Destruction of Jerusalem*. T. in two Parts.
10. *English Fryars*. C.
11. *HENRY VII.* Tr. two Parts.
12. *JULIANA, Princess of Poland*. T. C.
13. *Married Beau*. C.
14. *REGULUS*. T.
15. *Sir COURTLY NICE*. C.
16. *THYESTES*. T.
17. *TITUS ANDRONICUS*. Trag.

*CUMBERLAND, Richard, Esq;*  
—Of this Gentleman I know nothing further than that he is still living, and enjoys some Post under the Government.—He wrote the Prologue and Epilogue to Mr. *Bentley's* Comedy of the *Wives*, and has published in a very pompous Manner in Quarto, a Tragedy of his own writing, but which was never acted, entitled,

The *Banishment of CICERO*.  
Trag. Vid. Vol. I. APPENDIX.

*CUTTS, John*.—Of this Gentleman I know nothing further than that his Name stands as an Author in the Title Page of one dramatic Piece, entitled,

*Rebellion defeated*. Trag.

## D. R.

## D.

**D.** D. Gent.—These Initials I find no where but in the *British Theatre*, the Author of which, has attributed them to a Translator of *Guarini's Pastor Fido* some time in the seventeenth Century, tho' without any particular Date, the Translation has assign'd to it the *English* Title of,

*The Faithful Shepherd.* Past. Com.

**D. I.**—These Initials stand equally in the Title Pages of two several dramatic Pieces; but as they are of very different Kinds, and thirteen Years Distance in their Dates, it is scarcely probable they should be both the Work of the same Author. Their Titles are,

1. *Hell's High Court of Justice.*
2. *The Mall.* C.

*Langbaine* tells us that the last was ascribed by Dr. *Hyde*, the *Proto-bibliotbecarius*, or upper Librarian of one of the Universities, to Mr. *Dryden*, but as it is probable the Doctor might have no stronger Foundation for his Conjecture than the mere Correspondence of the Letters I. D. with the Words *John Dryden*; I am apt to join in Opinion with *Langbaine*, that the Dissimilarity of Style, especially in the Epistle Dedicatory, in which Mr. *Dryden's* Manner was in general very characteristic, is an Argument sufficiently strong against the too peremptorily giving the Honour or ascribing the Disgrace of being the Author of it to that very celebrated Writer.

**D. R. Gent.**—These two Letters are prefixed to a Play written in King *Charles Ist's* Time, entitled,

## D. A

*A New Trick to cheat the Devil.* C.

**D. T.**—Under these Letters there is a Play in Print, call'd, *The Bloody Banquet.* T.

In some of the old Catalogues however, the same Play is attributed to one *Thomas Barker.*

**DALTON**, The Rev. Dr.—

This ingenious Gentleman is, I believe, still living.—He was formerly Tutor or Governor to the only Son of *Algernon Seymour* late Duke of *Somerjet*, a very hopeful and promising young Gentleman, whose Death in the Bloom of Youth and Expectation stand on Record in a very affecting Manner, in two Letters on the Occasion, written by his afflicted Mother the Countess of *Hertford* afterwards Duchess of *Somerjet* and which have since her Death been published in some of the periodical Papers.—But to return to Dr. *Dalton*; his Claim to a Mention in this Work is his having alter'd and rendered more fit for dramatic Execution, *Milton's* admirable Masque at *Ludlow Castle*, which this Gentleman has considerably extended and rendered dramatical not only by the Insertion of several Songs and different Passages selected from other of *Milton's* Works, but also by the Addition of several Songs and Improvements of his own, so admirably adapted to the Manner of the original Author of the Masque as by no Means to disgrace the more genuine Parts. but on the contrary must greatly exalt our Ideas of Dr. *Dalton's* poetical Abilities.—It has moreover had the Advantage of being most excellently set to Music by Dr. *Arne* and stands now on the regular List of our dramatic Entertainments, under the Title of

COMUS. Masque.

I can

I cannot omit mentioning, to this Gentleman's great Honour, that, during the Run of this Piece, he industriously sought out a Daughter of *Milton*, whom he heard was not only in very low Circumstances, but of so advanced an Age as to be incapable of providing for herself, and procured her a Benefit from this Play, the Profits of which to her it is said amounted to upwards of one hundred and twenty Pounds.

**DANCER, Mr. John.**—This Author, who lived in the Reign of *Charles II.* is said to have been born in *Ireland*, but whether he was so or not, it is certain that he lived a great Part of his Time in that Kingdom.—About the Year 1670 he came over into *England*, and being perfect Master of the *French* and *Italian* Languages, he translated three dramtick Pieces from the Originals of three eminent Poets, viz. *Tasso*, *Corneille*, and *Quinault*.—The Pieces are as follow,

1. **AGRIPPA, King of ALEA.**  
Trag. -

2. **AMYNTA.** Past.

4. **NICOMEDE.** T. C.

*Langbaine* has given us this Author's Name **DANCER**, *alias*, **DAUNCY**, but whence the Doubt concerning his Name arises I know not, unless from the Irregularity of Spelling which was given way to at the Time this Gentleman wrote.

**DANIEL, Mr. Samuel.**—This Gentleman, who stands in high Estimation among the Writers of the Age he liv'd in, both as a Poet and an Historian, flourished in the Reigns of Queen *Elizabeth* and King *James I.*—He was the Son of a Music Master, and born near *Taunton* in *Somersetshire*, in the Year 1562.—At 17 Years

of Age he was admitted a Commoner of *Magdalen Hall Oxford*, at which Place he continued for about the Space of three Years, during which Time, by the Assistance of an excellent Tutor and the Dint of great Assiduity and Application on his own Side, he made a very considerable Progress in all Branches of Academical Learning.—Those which were of a graver Turn however not so well suiting his Genius, he applied himself principally to History and Poetry, which continued to be his Favourites during the Remainder of his Life.—At the Expiration of the abovementioned Term he quitted the University, and came up to *London*, where his own Merit, and the Interest of his Brother-in-law, *John Florio*, the celebrated Author of an *Italian Dictionary*, recommended him to the Favour of Queen *Anne*, King *James I.*'s Consort, who was pleased to confer on him the Honour of being first Gentleman extraordinary and afterwards one of her Grooms of the Privy Chamber; which being a Post of very little Employment, the Income of it enabled him to rent a House at a little Distance from *London*, which had a very fine Garden belonging to it, amongst the solitary Amusements of which he is said to have composed the most of his Plays. Towards the latter Part of his Life he quitted *London* entirely, and retired, according to Dr. *Fuller*, to a Farm near the *Devizes* in *Wiltshire*, but *Wood* fixes the Place of his Retreat at *Beckington* near *Philips Norton* in *Somersetshire*, where he commenc'd Farmer, and after some Years spent in a healthful Exercise of that Employment, in the Service

Service of the Muses and in religious Contemplation he died in the Year 1619.

Such is the Sum of the Accounts given by different Authors of this Writer's Life.—Yet there is an evident Confusion in it which I cannot say I well know how to clear up with respect to his Age at the Time of his Death, all the Authors seeming to be agreed in the Year when he died; nay, *Wood* has even given us a Copy of his Monumental Inscription, which affixes a Date to his Death: and yet *Langbaine*, *Gildon*, and *Jacob*, have all positively declared that he lived till neareighty Years of Age.—Nor can I account for this any otherwise, than by supposing that the two last have, without any Examination or even Reflection, copied the gross Errors of the first, who has, in Concurrence with the Account given of him by *Wood*, absolutely fixed his Birth in 1562, and his Death in 1619, at which Time he could have been only Fifty-seven, and yet immediately after asserted that he lived to fourscore Years of Age.—And even after all there is some Difficulty remaining, as we find a corrected Edition of his *Cleopatra* greatly altered, and also one of the *Vision of the twelve Goddesses*, which is said to be published by the Author from his own Copy, in Justification of himself, from a spurious Edition before printed without his Knowledge: both of which are dated in 1623.—But as the general Edition of his Works in 1623 were published by his Brother Mr. *John Daniel*, it is possible these Alterations may have been from MS. Copies which he had himself prepared for the Press before his Death, since it is scarcely

possible that *Wood*, who had seen his Monument, could have mistaken the Date inscribed upon it.—The abovenamed Monument was erected to his Memory by the Lady *Anne Clifford*, afterwards Countess of *Pembroke*, to whom he had formerly been Tutor, and who was a very great Lover and Encourager of Learning and learned Men.

His dramatic Pieces, which however are not equal to some other of his Poetical Works, and still less so to his Histories, which are yet held in very high Estimation, are the following Five, viz.

1. CLEOPATRA. T.
2. HYMEN'S Triumph. Past. & Trag-Com.
3. PHILOTAS. T.
4. Queen's ARCADIA. Past.
5. Vision of the twelve Goddesses.

He was also Poet Laureat to King *James I.* in which Honour he was succeeded by the celebrated *Ben Jonson*, but in what Year he himself was first promoted to the Laureat, I do not find any Account recorded.

DARCY, *James*, Esq;—This Gentleman was a Native of the County of *Galway* in *Ireland*, whether yet living or not I cannot pretend to assert.—But he has obliged the Public with two dramatic Pieces, both of them performed at the Theatre Royal in *Dublin*.—Their respective Titles are,

1. Love and Ambition. T.
2. Orphan of VENICE. T.

DAUBORN, alias DABORN, The Rev. Mr. *Robert*.—Tho' the same Difference appears in the Spelling of this Author's Name as in Mr. *Dancers*, before-mentioned, the last is certainly right.—He lived in the Reign of King

King James I. and had a liberal Education, being Master of Arts, but in what University he took his Degree appears uncertain.—He was also in holy Orders, and it is probable had a Living in Ireland.—At least it is apparent he was in that Kingdom, from a Sermon published by him on *Zech. ii. 7.* in the Year 1618. which is said in the Title-Page to have been preached at *Waterford*—He wrote the two following Plays,

1. *Christian turn'd Turk.* T.

2. *Poor Man's Comfort.* T. C.

D'AVENANT, Charles, LL. D.

—This Gentleman was eldest Son of Sir William D'Avenant, the Poet Laureat, whom we are just about to mention.—He was educated at *Baliol Colledge, Oxford*, where he was enter'd a Gentleman-Commoner, but leaving it without taking a Degree there, had afterwards the Degree of Doctor of Civil Law conferr'd on him elsewhere.—At his Father's Death, which happen'd in 1668, he succeeded to the Management of the Theatre Royal in *Drury Lane*, in which however he did not long continue.—In 1685, he was elected Burgeſs of *St. Ives* in *Cornwall*, and was at the Time of his Death *Inspector General of the Exports and Imports of the Customs*.—He wrote one dramatic Piece, entitled,

*CIRCE.* Dram.-Op.

*Coxeter*, in his Notes, has asserted that he was enter'd Gentleman Commoner at *Baliol Coll.* in 1671, that besides the above-mentioned Place, he was a Commissioner of the *Excise* from 1679 to 1688, and that he died *Nov. 6, 1714.*—Yet these Particulars are not only contradictory to some known Facts, but even dissonant to each other,—For besides that

the Death of his Father, the Period of which is perfectly well known, and at which Time he became Manager of the Theatre, (a Post which requires the most ripened Judgment) was in 1668, three Years before the Time assigned for his going first to the University, it is moreover extremely improbable, that a Post of so much Consequence and Dignity as that of Commissioner of the Excise should be bestowed on a Youth who, by that Account, could be but just returned from Colledge.—It is most likely therefore, the Date there mentioned might be that of his receiving the Dignity of Doctor of Laws.—Whether or not he was Commissioner of *Excise* I know not, since it is not improbable that *Charles II.* might bestow that Place on the Son of one who had been so faithful a Servant to his Family as Sir William; nor more unlikely that at the Revolution it might be taken from him for the very same Reason; if so, it is not unreasonable to imagine if *Coxeter's* Date of Dr. Davenant's Death is right (tho' *Whincop*, and after him *Cbetwood*, in his *British Theatre*, have placed it about 1700) that, on Queen Anne's Accession to the Throne, the Post he enjoyed in the Customs might have been bestowed on him by Way of Recompence for the Loss of the other.

DAVENANT, Sir William, Knt.—To this Gentleman, whose variegated Life I am now about to relate the Circumstances of, the *English* Stage perhaps stands more deeply indebted than to any other Writer of this Nation, with Respect to the Refinement of Poetry, and his zealous Application to the promoting and contributing towards those rational

tional Pleasures, which are fittest for the Entertainment of a civilized People.—And the greater should his Merit be esteemed in this Particular, since not only the important Affairs of the State, whose Necessities demanded his Assistance, and of which he was no unactive Member at a Period of great Confusion and Perplexity, but even Confinement, and the Prospect of Death itself, were insufficient to abate his Ardor or lessen his Diligence in the Cause of his darling Mistresses the Muses: For it is recorded of him, that when he was Prisoner in *Corves* Castle, and on a pretty near Certainty (according to his own Expression) of being hanged within a Week, he still pursued the Composition of his celebrated Poem of *Gondibert*, and even was Master enough of his Temper and Abilities to write a Letter to his Friend *Hobbes*, giving some Account of the Progress he had made in it, and offering some Criticisms on the Nature of that Kind of Poetry.—But to proceed more regularly in his History.

Our Author was a younger Son of Mr. *John D'Avenant*, who was a Citizen of *Oxford*, being a very substantial Vintner, and keeping a large Tavern, afterwards known by the Name of the *Crown* in that City; where he moreover, in 1621, attained to the Honour of being elected Mayor.—This Son was born at *Oxford*, in Feb. 1605, and very early in Life gave Tokens of a lively and promising Genius.—He received the Rudiments of Grammatical Learning from Mr. *Edward Sylvester*, who kept a School in the Parish of *All-Saints, Oxford*, and in the Year 1621, being that of his Father's Mayoralty, he was enter'd a Member of *Lincoln College* in

that University, in order to compleat his academical Studies under Mr. *Daniel Hough*.—Here however he took no Degree, nor, according to *Wood's* Opinion, made any long Residence, that Writer absolutely informing us, at the same Time, that he acknowledges the Strength of his Genius, and even distinguishes him by the Title of the *Sweet Swan of Isis*, that he was nevertheless considerably deficient in University Learning.

On his quitting the University, he became one in the Retinue of the magnificently disposed *Frances* Dutchess of *Richmond*, out of whose Family he removed into that of the celebrated Sir *Fulke Greville*, Lord *Brook*, whose History I have already recorded in it's proper Place.—But after the unhappy Death of that Nobleman in 1628, being now left without a Patron, altho' not in distress'd Circumstances, it is probable that Views of Profit as well as Amusement might induce him to an Exertion of his Genius, as he in the ensuing Year produced his first Play, called *Albwine, King of the Lombards*, which met with great Success.

For the eight succeeding Years he pass'd his Time in the Service of the Muses, and a constant Attendance at Court, where he was very much caressed by all the great Wits there, among whom we find him in the closest Intimacy with the Earl of *Dorset*, Lord Treasurer *Weston*, and the accomplished *Endymion Porter*, Esq;—In Consequence of this extensive personal Interest, and the peculiar Patronage of the Queen, he was in the Year 1637 promoted to the Laurel, which was vacant by the Death of *Ben Jonson*, and for which *Thomas May* stood

stood as his Competitor.—In the Life of that Poet the Reader will find related the Resentment he shewed on the Loss of this Election; and it will equally appear in the Course of this Gentleman's History, with what ardent Gratitude and unshaken Zeal for the Cause of the Royal Family he repaid this Mark of their Esteem for him.—For as soon as ever the Civil War broke out, he demonstrated his Loyalty to the King, not only in Word but Actions.

In May 1641, he was accused by the Parliament, of being concerned in a Design for seducing the Army from their Adherence to the Parliamentary Authority; and a Proclamation being issued for the apprehending him and others engaged in that Design, he was stopped at *Fewersham*, sent up to *London*, and put under the Custody of the Serjeant at Arms.—From hence, in the Month of *July* following, he was bailed, and soon after found it necessary for him to withdraw to *France*.—In this Attempt to fly, however, he was not much more successful than in the former, reaching no farther than *Canterbury* before he was again seized by the Mayor of that City, and obliged to undergo a very strict Examination.—Whether he was put into Confinement on this Occasion, or suffered to proceed on his Journey, is a Point that his Biographers have not render'd extremely clear, but it is pretty evident that the Delay arising from it was not a very long one; as we find that he did at length join the Queen in *France*, where he staid for some Time, till, accompanying some military Stores which that Princess sent over for the Use of the Earl of *Newcastle*, he was

entertained by his Lordship, who had been his old Friend and Patron, in the Station of Lieutenant-General of the Ordnance.

In his military Capacity he appears to have behaved well, for, at the Siege of *Gloucester* in *Sept.* 1643, he received the Honour of Knighthood from the King, as an Acknowledgment of his Bravery and signal Services.—But on the Declining of the King's Affairs, so far as to be beyond Retrieval, Sir *William* once more retired to *France*, where he changed his Religion for that of the Church of *Rome*, and remained for a considerable Time with the Queen and Prince of *Wales*.—By them he was held in high Esteem, and appears to have been entrusted with some important Negotiations in 1646, and particularly employed by the Queen in an Attempt, tho' an unsuccessful one, to prevail on King *Charles I.* to comply with some temporizing Steps which she considered as necessary to his Interests.

In 1650, an ingenious Project having been formed for sending a select Number of Artificers (particularly Weavers) from *France* to *Virginia*, for the Improvement of that Colony, our Author, encouraged to it by the Queen-Mother, undertook the Conduct of this Expedition, and absolutely embarked in the Prosecution of it from one of the Ports of *Normandy*.—But Fortune not being inclined to favour him, the Vessel had scarcely got clear of the *French Coast*, before she fell in with, and was taken by, a Ship of War belonging to the Parliament, who carried her into the Isle of *Wight*.

Sir *William D'Avenant* on this Occasion was confined for some

Time close Prisoner to *Corwe's* Castle, and in the ensuing Year was sent up to the *Tower of London*, in Order to take his Trial before the High Court of Justice.

During his Confinement, his Life was for a long Time kept in the utmost Suspence and Danger; yet what is very remarkable, it had so little Effect on his natural Vivacity and Easiness of Disposition, that he still with great Assiduity pursued his Poem of *Gondibert*, two Books of which he had written while in *France*.—By what Means he escaped this impending Storm is not absolutely apparent.—Some have attributed it to the Interposition of two Aldermen of *York*, to whom he had shewn some peculiar Civilities when they had been taken Prisoners in the North by the Earl of *Newcastle's* Forces; and others ascribe his Safety to the Mediation of the great *Milton*.—Tho' the former of these Particulars may have some Foundation, and might be a concurrent Circumstance in his Preservation, yet I cannot help thinking the latter most likely to have been the principal Instrument in it; as the immortal Bard was a Man whose Interest was most potent at that Time; as it is reasonable to imagine a sympathetic Regard for a Person of Sir *William's* poetical Abilities, must plead strongly in his Favour in so humane a Breast as that of *Milton*, and point out to him that true *Genius* ought to be consider'd of no Party, but claims the Protection of *all*: And what seems to confirm this is, that we find ten Years afterwards, when the latter was exactly in the same Predicament, he stood indebted for the same Protection to Sir *William*, to whom therefore Mankind ought

to consider themselves as under double Obligations, since, but for his Intercession for the Life of *Milton*, it is more than probable the World would never have been enriched with the noblest Poem in it.

Be this however as it will, he was at length admitted to his Liberty as a Prisoner at large; yet his Circumstances being now considerably reduced, he made a bold Effort towards at once redressing them, and redeeming the Public from that cynical and austere Gloom which had long hung over it, occasioned by the Suppression of theatrical Amusements.—He well knew that a Theatre, if conducted with Skill and Address, would still find a sufficient Number of Partizans to support it; and having obtained the Countenance of Lord *Whitlocke*, Sir *John Maynard*, and other Persons of Rank, who were in Reality no Friends to the Cant and Hypocrisy which then so strongly prevailed, he got Permission to open a Sort of Theatre at *Rutland House* in *Charter-House* Yard, where he began with a Representation which he called an Opera, but was in Reality quite a different Thing.—This meeting with Encouragement, he still proceeded, till at length growing bolder by Success, he wrote, and caused to be acted, several regular Plays, which, by the great Profits arising from them, perfectly answer'd the more important Part of his Design, that of amending his Fortunes.—Immediately after the Restoration of King *Charles II.* however, which brought with it that of the *British* Stage in a State of unrestrained Liberty, Sir *William D'Avenant* obtained a Patent for the Representation of dramatic Pieces,

Pieces, under the Title of the *Duke's Theatre in Lincoln's-Inn-Fields*.—The first Opening of this Theatre was with a new Play of his own, entitled the *Siege of Rhodes*, in which he introduced a great Variety of fine Scenes and beautiful Machinery.—And here it is necessary to observe, that Sir *William D'Avenant* was the first Person to whom the *English* Stage is indebted for those Decorations; which he brought over the Idea of from the Theatres in *France*, his long Residence in which Country had greatly improved his Taste, and induced him to endeavour at a greater Regularity in the Conduct, and a greater Correctness in the Language of his Pieces, than the Manner of the dramatic Writers of his own Country had hitherto attained.—Nor could he, among other Improvements, omit those of Decoration and Scenery, so necessary for heightening the Deception, on which so great a Part of our Pleasure in this Kind of Entertainments constantly depends; in which we now even greatly exceed our Neighbours; but which at that Time the *English* Stage was so barbarously deficient in; for altho' it is true that, in the Reign of King *Charles I.* we read of many dramatic Entertainments, which were accompanied with very rich Scenery, curious Machines and other elegant Embellishments, and the greatest Part of them even conducted by that great Architect *Inigo Jones*, yet these were employed only in the Masques and Plays represented at Court, and were much too expensive for the little Theatres in which Plays were then acted for Hire.—These Theatres were so numerous, there being generally six or seven open

at once, and, (if I mistake not, we are somewhere told, that there were at one Time no less than seventeen Playhouses subsisting in *London*, small as it then was in Comparison to it's present Extent) and the Prices so extremely low, that they could afford no farther Decorations to assist the Actor's Performance, or elevate the Spectator's Imagination, than bare Walls, coarsely matted, or at the best cover'd with Tapestry, and nothing more than a Blanket or a Piece of coarse Cloth by Way of a Curtain.—In this Situation were they in *Shakespeare's* Time, who, in some of his Chorusses, seems to have had an apparent Reference to it; and not much better does it appear to have been at any Period before the Restoration, at which Time Taste and Luxury, Genius and Gallantry, Elegance and Licentiousness, seem to have made a mingled Entry into these Kingdoms, under the Auspices of a witty, and wicked, a merry and mischievous, Monarch.—But to quit this Digression.

Sir *William D'Avenant* continued at the Head of his Company, which he afterwards removed to a still larger and more magnificent Theatre built in *Dorset Gardens*, till the Time of his Death, which happened on the 17th of *April*, 1668, in the 64th Year of his Age; and in two Days afterwards was interred in *Westminster-Abbey*, very near his Rival for the Laurel, *Tho. May*, leaving his Son Dr. *Charles D'Avenant*, mentioned in the last Article, his Successor in the Management of the Theatre.—On his Grave-Stone is inscribed, in Imitation of *Ben Jonson's* short Epitaph, the following Words,

O rare Sir William Davenant !

[ 13 ]

Thus,

Thus, after passing thro' many Storms of Difficulty and Adversity, he at length spent the Evening of his Days in Ease and Serenity. — While living he had the Happiness of being universally beloved, and at his Death was as universally lamented.

As a Man, his Character appears to have been in every Respect perfectly amiable. — Honour, Courage, Gratitude, Integrity, Genius and Vivacity having apparently been the predominant Features of his Mind; and all the Historians seem to allow, that he was possess'd of an agreeable Person and handsome Face, till, in Consequence of some amorous Dalliances, whereby his Nose had greatly suffered, the Symmetry of the latter was considerably disfigured, and became the Subject of much Wit among his Cotemporary Poets. — Sir *John Suckling* in particular, tho' his Friend, could not avoid touching on it in his *Session of the Poets*, in which he has the following Lines,

Will D'Avenant, *asham'd of a*  
foolish Mischance  
That he had got lately travelling  
in France,  
Modestly hop'd the Handsomeness  
of his Muse  
Might any Deformity about him  
excuse.

Surely the Company had been content  
If they could have found any  
Precedent,  
But in all their Records in Verse  
or in Prose,  
There was none of a Laureat that  
wanted a Nose.

Altho' it is far from my Inclination to propagate Slander, or add to the perpetuating any Tale

of private Calumny, yet I might, as a Biographer, be thought guilty of an Omission, should I not take Notice in this Place, that, in Consequence of the extraordinary Beauty of Mrs. *D'Avenant*, our Author's Mother, and the Frequency of the Visits of *Shakespeare*, who, in the Course of his Journeys into *Oxfordshire*, used most generally to reside at the House of her Husband, who, as I have before observed, kept an Inn in the City of *Oxford*, there have not been wanting those who have conjectur'd Sir *William D'Avenant* to have been not only the poetical, but even the natural Son of that inimitable Bard. — And, as a farther Corroboration of the Surmise, would insinuate a Resemblance of Feature, and urge the Vivacity of Sir *William's* natural Disposition, which was diametrically opposite to the gloomy saturnine Complexion of Mr. *D'Avenant*, his supposed and legal Parent. — Was the Fact certain, how greatly would this Author appear the Favorite of the Muses, first to receive his Existence, and afterwards to owe the Continuance of it, to the two most exalted Geniuses that ever lived! — But, as the Circumstances on which the Supposition is founded, are by no Means such as are adequate to a Proof; as Gallantry, and more especially Adultery, were far from the reigning or fashionable Vices of that Age; and moreover, as *Shakespeare* more particularly seems remarkable for the Chastity and amiable Purity of his Morals; I cannot think, that the casting a Stain on the Virtue of a Lady of Reputation, and fixing a Blot on the moral Conduct of so valuable a Man, are sufficiently authorized by the mere Suggestions of Fancy, or the

the Inclination of tracing out a Bastard Pedigree in the poetical Line, for a Writer, whose own Merit is sufficient to ensure him the Remembrance of Ages yet to come.

As a Poet, Sir William's Rank seems as yet undetermined.—His celebrated Epic of *Gondibert* was render'd at the same Time the Subject of the highest Commendation and the severest Criticism; tho', I must confess, that Envy appears to me to have had a much greater Share in the latter than Justice; for, tho' the Story of it may not perhaps be so interesting, (and that too in great Measure from it's not being so well known) as those of the *Iliad* and *Æneid*, and that the Fetters of Rhime, and still more so those of Stanza Poetry, lay it under very great Restraint, yet it must be acknowledged, even by it's strongest Opponents, that there runs thro' the whole of it a Sublimity in the Sentiments, a Nobleness in the Manners, a Purity in the Diction, and a Luxuriancy in the Conceptions, that would have done Honour to any Writer of any Age or Country whatsoever.—But to cease any farther Eulogium on this Poem, as no Testimony of his poetical Merits can be, consider'd more valid than that of Mr. Dryden, who was not only his Cotemporary, but even wrote in Conjunction with him, and as Nothing can be stronger or more ample than the Commendation that Gentleman has given him, I shall with his Words close the present Account of Sir William D'Avenant and his Abilities.

"I found him (says that Author, in his Preface to the *Tempest*) of so quick a Fancy, that nothing was proposed to

"him on which he could not quickly produce a Thought extremely pleasant and surprizing; and those first Thoughts of his, contrary to the old *Latin* Proverb, were not always the least happy; and as his Fancy was quick, so likewise were the Products of it remote and new. He borrowed not of any other, and his Imaginations were such as could not easily enter into any other Man.—His Corrections were sober and judicious, and he corrected his own Writings much more severely than those of another Man; bestowing twice the Labour and Pains in polishing which he used in Invention."

Sir William D'Avenant's dramatic Works are numerous, yet not one of them is at present on the List of acting Plays, which I cannot help sometimes regretting, as there are certainly some among them that much better deserve that Honour, than many Pieces which are very frequently and successfully represented.—The Titles of them all may be seen in the following List.

1. *ALROVINE, King of the LOMBARDS.* T.
2. *Britannia Triumphans.* Masque.
3. *Cruel Brother.* T.
4. *Distresses.* T. C.
5. *Entertainment at Rutland House.*
6. *Fair Favorite.* T. C.
7. *Just Italian.* T. C.
8. *Law against Lovers.* T. C.
9. *Love and Honour.* T. C.
10. *Man's the Master.* C.
11. *Platonic Lovers.* C.
12. *Playhouse to be lett.*
13. *Rivals.* T. C. (attributed by Langbaine to this Author.)
14. *Siege.* T. C.

15. *Siege.*

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15. *Siege of RHODES*. Play, two Parts.
16. *Temple of Love*. Masque.
17. *Tempest*. (alter'd from *Shakespeare* by *Dryden* and this Author.)
18. *Triumphs of the Prince D'AMOUR*. Masque.
19. *Unfortunate Lovers*. T.
20. *Wits*. C.

DAVENPORT, Mr. Robert.—An Author who lived in the Reign of *Charles I.* and during the Troubles of that Reign wrote two Plays, which however, on Account of the Suppression of the Theatre under the Commonwealth, did not make their Appearance till after the Restoration.—Their Names are,

1. *The City Night Cap*. T. C.
2. *King JOHN and MATILDA*. T.

DAUNCEY. *Vid.* DANCER.

DAVY, Samuel.—This Author is mentioned no where but in the *British Theatre*, he was born in Ireland, and I imagine it was in that Kingdom that he brought the following Piece on the Stage, viz.

*The Treacherous Husband*. T.

DAVYS, or DAVIS, Mrs. Mary.—This female Author was born in Ireland, she was married to a Clergyman, whom she survived, and wrote two dramatic Pieces, both in the comic Walk, entitled,

1. *The Northern Heiress*. C.
2. *Self Rival*. C.

Besides these she wrote some Novels, Poems, and Familiar Letters, which, together with the above, are published in two Vol. 8vo. 1725, under the Title of *The Works of Mrs. Davis*.

DAY, Mr. John.—This Author, by the Date of his Works, must have flourished in the Reigns of King *James I.* and King

## D E

*Charles I.* and wrote the following dramatic Pieces.

1. *Blind Beggar of BETHNAL Green*. C.
2. *Humour out of Breath*. C.
3. *Isle of Gulls*. C.
4. *Law Tricks*. C.
5. *Parliament of Bees*. Masque. (The Author was assisted in this by *William Rowley* and *George Wilkins*.)
6. *Travels of three English Brothers*. Historical Play.

The precise Time of his Birth and Death, however, are not known, nor any farther Particulars recorded concerning him, excepting that he had Connection with some of his cotemporary Poets of Note, and had been for some Time Student in *Caius College, Cambridge*.

DECKER, Mr. Thomas.—This Gentleman was a Writer in the Reign of King *James I.* and being a Cotemporary with *Ben Jonson*, became more eminent by having a Quarrel with that great Poet, than he would perhaps otherwise have done from the Merit of his own Works, which are but of a very moderate Rank of Excellence.—What the original Occasion of their Contest was, I know not, but *Jonson*, who certainly could never “bear a Rival near the Throne” has, in his *Poetaster*, the *Dunciad* of that Author, among many other Poets whom he has satyriiz'd, been peculiarly severe on *Decker*, whom he has characteris'd under the Name of *Crispinus*.—This Compliment *Decker* has amply repaid in his *Satyromastix*, or the *Untrussing a humorous Poet*, in which, under the Title of young *Horace* he has made *Ben*, the Hero of his Piece.—As great Wits, and especially those of the Satyrical Kind,

Kind, will always have numerous Enemies, besides the general Fondness the Public have of seeing Men of Abilities abuse each other, this Play was extremely followed, and as it appears to have been one of our Authors first Pieces, it probably laid the Foundation of his Fame as a Writer.—Altho', as I have before observed, *Decker* was but a middling Poet, yet he did not want his Admirers, even among the Poets of his Time; some of whom thought themselves not disgraced by writing in Conjunction with him; *Webster* having a Hand in three of his Plays, and *Rowley* and *Ford* joining with him in another.—*Richard Brome* in particular used always to call him Father, which is somewhat the more extraordinary, considering the Opposition subsisting between him and *Jonson*, as *Brome* had been Servant to, and was a particular Favorite with, the Laureat.—*Mr. The. Cibber* observes, on this Occasion, that it is the Misfortune of little Wits, that their Admirers are as inconsiderable as themselves, and that *Brome's* Applauses confer no great Honour on those who enjoy them.—Yet I think in this Censure he has been somewhat too severe on both, for *Brome's* Merit was certainly not inconsiderable, since it could force Admiration and even public Praise from the envious *Ben* himself.—And altho' *Langbaine*, who writes with Partiality to *Ben Jonson*, has given the Preference in so superlative a Degree to those Plays in which our Author was united with others, against those which were entirely his own, yet I cannot help thinking that in his *Honest Whore*, and the Comedy of *Fortunatus*, both which

are allow'd to be solely his, there are Beauties, both as to Character, Plot, and Language, equal to the Abilities of any of those Authors that he was ever assisted by, and indeed in the latter equal to any dramatic Writer (*Shakespeare* excepted) that this Island has produced.

The dramatic Pieces he was concerned in are twelve in Number, and may be seen in the ensuing Catalogue.

- I. FORTUNATUS. C.
2. *Honest Whore*. Com. two Parts.
3. *If this ben't a good Play the Devil's in't*. C.
4. *Match me in London*. Tr.-Com.
5. *Northward Hoe*. C. (Assisted by *Webster*.)
6. *Satyromastix*. Com.-Satire.
7. *Sun's Darling*. Masque. (Assisted by *Ford*.)
8. *Westward Hoe*. C. (Assisted by *Webster*.)
9. *Whore of BABYLON*. History.
10. *Witch of EDMONTON*. C. (Our Author, in Conjunction with *Ford*, greatly assisted *Rowley* in the Writing of this Comedy, altho' it passes under *Rowley's* Name.)
- II. *Wonder of a Kingdom*. C.
12. *WYAT's History*. (Assisted by *Webster*.)

Besides these *Pkillips* and *Winstanley*, have ascribed four other Plays to this Author in Conjunction with *Webster*, viz.

- New Trick to cheat the Devil*. C.  
*Noble Stranger*. C.  
*Weakest goes to the Wall*. Tr.-Com.

*Woman will have her Will*. C.  
 in this however they are mistaken, the *Noble Stranger* having been written

written by *Lewis Sharpe*, and the other three by anonymous Authors.

The precise Time of this Author's Birth and Death are not recorded, yet he could not have died young, as the first Play we find of his writing was published in 1600, and the latest Date we meet with to any other is in 1638. excepting the *Sun's Darling*, which *Langbaine* observes was not published till after the Death of its Authors.

DE LAP, Mr.—Of this Gentleman I know no more than the having heard that he is a *North-Bruton*, and a Clergyman, but whether of the Church of *England* or that of *Scotland* I am not thoroughly informed, tho' most probably of the latter,—He is a living Writer, and has lately brought on the Stage one dramatic Piece, entitled,

HECUBA. Tr.

DENHAM, Sir *John*.—This elegant Writer was the only Son of Sir *John Denham*, Knight, of little *Horsley*, who was, at the Time of our Author's Birth, which happened in 1615, Lord Chief Baron of the Exchequer in *Ireland*, and one of the Lords Justices of that Kingdom: In Consequence of which our Author was born in *Dublin*, but was brought over from thence at two Years old, on the Promotion of his Father to the Rank of a Baron of the Exchequer in *England*.

His grammatical Learning he received in *London*, and in *Michaelmas Term* 1631, was removed from thence to *Oxford*, where he was enter'd a Gentleman Commoner of *Trinity College*; but instead of shewing any early Dawnings of that Genius which afterwards shone forth in him, he appear'd a slow dreaming

young Man, and one whose darling Passion was Gaming.—Here he continued for three Years, when, having pass'd his Examinations, and taken a Degree as Batchelor of Arts, he came to *London*, and enter'd himself at *Lincoln's-Inn*, where he applied pretty closely to the Study of the Law.—Yet his darling Vice was still predominant, and he frequently found himself stripped to his last Shilling, by which he so greatly displeas'd his Father, that he was obliged, in Appearance at least, to reform, for fear of being absolutely abandoned by him.—On his Death, however, being no longer restrained by parental Authority, he again gave Way to it, and being a Dupe to Sharpers, soon squander'd away several thousand Pounds.

In the latter End of 1641, however, to the Astonishment of every one, his Genius broke forth in a full Blaze of Meridian Brightness, in that justly celebrated and admir'd Tragedy the *Sophy*, and soon after shone out again in his Poem of *Cooper's Hill*.—In the same Year he was prick'd for High Sheriff for the County of *Surry*, and made Governor of *Farnham Castle*, for the King.—But being possess'd of no great Share of military Knowledge, he presently quitted that Post, and retired to his Majesty at *Oxford*.

And now the grand Rebellion being broke out in its full Force, he shewed the warmest Attachment to the Royal Family, and in the Course of their unhappy Affairs, became of signal Service to them.—In the Year 1647, when the King had been deliver'd into the Hands of the Army, he undertook, on the Behalf of the Queen Mother, to gain Access to his Majesty, which

which he found Means to do by the Assistance of *Hugh Peters*.—On this Occasion the King conversed with him in an unreserved Manner, with Regard to his Affairs, and entrusting him with nine Cyphers, commanded him to stay privately in *London*, in order to receive all his Letters to and from his Correspondents, all which were constantly decyphered and undecyphered by Mr. *Cowley*, at that Time with the Queen Mother in *France*. This Trust he performed with great Punctuality and Safety for some Time, till at length Mr. *Cowley's* Hand being known, this Affair was discovered, and Mr. *Denham* obliged to make his Escape to *France*.—In 1648 he was sent Ambassador, together with Lord *Crofts*, to *Poland*, where he succeeded so well as to bring back ten thousand Pounds for the King, levied there on his Majesty's *Scottish* Subjects.

About 1652 he return'd to *England*, and resided about a Year at the Earl of *Pembroke's* at *Wilton*, having quite exhausted his own Fortune, by his Passion for Gaming, and the Expences he had been at during the Civil War.—It does not clearly appear what became of him between that Time and the Restoration, tho' it is most probable he went over again to *France*, and resided there till King *Charles II's* Return from *St. Germain's* to *Jersey*, when he was immediately appointed, without any Solicitation, Surveyor General of all his Majesty's Buildings, and at the Coronation of that Monarch made Knight of the *Bath*.

On some Discontent arising from a second Marriage, he for a little Time lost his Senses, but on his Recovery, continued in

great Esteem at Court for his Poetical Abilities, especially with the King, who was fond of Poetry, and during his Exile us'd frequently to give Mr. *Denham* Arguments to write on.

This ingenious Gentleman died at an Office he had built for himself near *Whitehall*, March 10, 1668, *Ætatis* 53. and was buried in *Westminster Abbey*, leaving behind him among the several Works whereby his Poetical Fame stands established, only one dramatic one, *viz.*

*The Sophy. T.*

As a Poet we need only refer to the Testimonials of many Writers, particularly *Dryden* and *Pope*, in his Favour.—As to his moral Character, he has had no Vice imputed to him but that of Gaming, and altho' Authors have been silent as to his Virtues, yet if we may judge from his Works, he was a good-natur'd Man and an easy Companion; and from his Actions it appears that he was one of strict Honour and Integrity, and in the Day of Danger and Tumult of unshaken Loyalty to the suffering Interest of his Sovereign.

DENNIS, Mr. *John*.—This Gentleman who, tho' he has left many dramatic Pieces behind him, was much less celebrated for them than for his critical Writings, was the Son of an eminent Sadler, a Citizen of *London*, in which Metropolis our Author was born in the Year 1657.

He received the first Branches of Education under Dr. *Horn*, at the great School at *Harrow on the Hill*, where he commenced Acquaintance and Intimacy with many young Noblemen and Gentlemen, who afterwards made considerable Figures in public Affairs; whereby he laid the Foundation  
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of a very strong and extensive Interest, which might, but for his own Fault, have been of infinite Service to him in future Life.

From *Harrow* he went in 1675 to *Gains College, Cambridge*, where, after his proper Standing, he took the Degree of Bachelor of Arts. — When he quitted the University he made the Tour of *Europe*, in the Course of which he conceived such a Detestation for Despotism, as confirmed him still more strongly in those Whig Principles which he had from his Infancy imbibed.

On his Return to *England* he became early acquainted with *Dryden, Wycherley, Congreve*, and *Soutberne*, whose Conversation inspiring him with a Passion for Poetry, and a Contempt for every Attainment that had not some Relation to the *Belles Lettres*, diverted him from the Acquisition of any profitable Art, or the Exercise of any Profession.

This to a Man who had not an Independent Income, was undoubtedly a Misfortune. However, the Zeal he shew'd for the Protestant Succession having recommended him to the Patronage of the Duke of *Marlborough*, that Nobleman procur'd him a Place in the Customs, worth 120*l. per Ann.* which he enjoy'd for some Years, till from Profuseness and Want of Oeconomy he was reduced to the Necessity of disposing of it to satisfy some very pressing Demands. — By the Advice of Lord *Hallifax*, however, he reserved to himself, in the Sale of it, an Annuity for a Term of Years, which Term he outlived, and was, in the Decline of his Life, reduced to extreme Necessity. — Mr. *Theo. Cibber* relates an Anecdote of him which I cannot avoid repeating, as it is not

only highly Characteristic of the Man whose Affairs we are now considering, but also a striking and melancholy Instance among Thousands, of the distressful Predicaments into which Men of Genius and literary Abilities are perhaps apter than any others to plunge themselves into, by paying too slight an Attention to the common Concerns of Life, and their own most important Interests.

“After he was worn out,” says that Author, “with Age and Poverty, he resided within the Verge of the Court, to prevent Danger from his Creditors. — One Saturday Night, he happen'd to saunter to a Public House, which, in a short Time, he discovered to be out of the Verge. — He was sitting in an open drinking Room, and a Man of a suspicious Appearance happened to come in. — There was something about the Man which denoted to Mr. *Dennis*, that he was a Bailiff. This struck him with a Panic; he was afraid his Liberty was now at an End; he sat in the utmost Solitude, but durst not offer to stir, lest he should be seiz'd upon. — After an Hour or two had past in this painful Anxiety, at last the Clock struck Twelve, when Mr. *Dennis*, in an Extasy, cried out, addressing himself to the suspected Person, Now, Sir, Bailiff or no Bailiff, I don't care a Farthing for you, you have no Power now. — The Man was astonished at his Behaviour, and when it was explained to him, was so much affronted with the Suspicion, that had not Mr. *Dennis* found his Protection in Age, he would probably have smarted for his mistaken  
“Opinion

"Opinion of him."—A strong Picture of the Effects of Fear and Apprehension, in a Temper naturally so timorous and jealous as Mr. *Dennis's*, of which the Reader may see two more whimsical Instances in the first Part of this Work, under the Tragdy of **LIBERTY ASSERTED.**

Mr. *Dennis* partly thro' a natural Peevishness and Petulance of Temper, and partly perhaps for the Sake of procuring the Means of Subsistence, was continually engaged in a Paper War with his Contemporaries, whom he ever treated with the utmost Severity; and tho' many of his Observations were judicious, yet he usually conveyed them in Language so scurrilous and abusive as destroyed their intended Effect; and as his Attacks were almost always on Persons of superior Abilities to himself, viz. *Addison*, *Steele*, and *Pope*, their Replies usually turned the popular Opinion so greatly against him, that by irritating his testy Temper the more, it render'd him a perpetual Torment to himself; till at length, after a long Life of Vicissitudes, Disappointments and Turmoils, render'd wretched by Indiscretion, and hateful by Malevolence, having out-lived the Reversion of his Estate, and reduced to Distress, from which his having been daily erecting Enemies had left him scarcely any Hope of Relief, he was compelled to, what must be the most irksome Station that can be conceived in human Life, the receiving Obligations from those whom he had been continually treating ill.—In the very close of his Days a Play was acted for his Benefit at the little Theatre in the *Haymarket*, procured thro' the united Interests of Messrs. *Thomson*, *Mal-*

*let* and *Pope*, the last of whom, notwithstanding the gross Manner in which Mr. *Dennis* had on many Occasions us'd him, and the long Warfare that had subsisted between them, interested himself very warmly for him, and even wrote an occasional Prologue to the Play, which was spoken by Mr. *Gibber jun.*

Not long after this, viz. on the 6th of *Jun.* 1733. Mr. *Dennis* died, being then in the 77th Year of his Age.

His Character as a Man may be sufficiently gather'd from the Circumstances we have related of him.—As a Writer, he certainly was possess'd of much Erudition and a considerable Share of Genius; and had not his Self Opinion, of which perhaps no Man ever possess'd a larger Share, induced him to aim at the Empire of Wit, for which he was by no Means qualified, and in Consequence thereof led him to treat every one as a Rebel who did not subscribe to his pretended Right, he would probably have been allowed, and from the Enjoyment of an easy Mind, possibly possess'd, more Merit than appears in many of his Writings.—In Prose, he is far from a bad Writer, where Abuse and personal Scurrility does not mingle itself with his Language.—In Verse, he is extremely unequal, his Numbers being at some Times spirited and harmonious, and his Subjects elevated and judicious, and at others flat, harsh, and puerile.—As a dramatic Author he certainly deserves not to be held in any Consideration.—His Plots, excepting that of his *Plot and no Plot*, which is a political Play, are all borrowed, yet in the general not ill-chosen. But his Characters are ill-design'd and unfinished,

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nished, his Language prosaical, flat, and undramatic, and the Conduct of his principal Scenes heavy, dull, and unpassioned. — In short, tho' he certainly had Judgment, it is evident he had no Execution, and so much better a Critic is he than a Dramatist, that I cannot help subscribing to the Opinion of a Gentleman, who said of him, that he was the most compleat Instructor for a dramatic Poet, since he could teach him to distinguish *good* Plays by his *Precepts*, and *bad* ones by his *Examples*.

His dramatic Pieces are nine in Number, as may be seen in the following List,

1. APPIUS and VIRGINIA.  
Trag. *Vid.* Vol. I, APPENDIX.
2. *Comical Gallant.* C.
3. CORIOLANUS. T.
4. GIBERTAR. C.
5. IPHIGENIA. T.
6. *Liberty asserted.* T.
7. ORPHEUS and EURIDICE.  
Masque.
8. *Plot and no Plot.* C.
9. RINALDO and ARMIDA.  
Trag.

DERRICK, Mr. — Of this Gentleman I know little more than that he is an Author now living, is I believe a Native of *Ireland*, and, as I have been informed, was formerly in the Army. — He has translated one little Piece from the *French*, intitled,

SYLLA. Dram. Entert.

DIGBY, Lord. — Of this Nobleman I know nothing more than that he is said by *Jacob* to have been the supposed Author of one very good Play, entitl'd,

ELVIRA. Com.

DILKE, Thomas, Esq; — This Gentleman lived in the Reign of *William III.* and was the Son of *Mr. Samuel Dilke*, of an ancient

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Family at *Litchfield*, where our Author was born. — He had a University Education, having been some Time a Student at *Oriel College, Oxford*. — When he quitted the University he went into the Army, and had a Lieutenant's Commission under *Lord Raby*, afterwards Earl of *Strafford*, to which Nobleman he dedicated one of his Plays, of which he has left three behind him, whose Titles are as follow,

1. *City Lady.* C.
2. *Lover's Luck.* C.
3. *Pretenders.* C.

DODSLEY, Mr. Robert. — This ingenious Author is now living. In what Year, or at what Place he was born, I am not certain, though I have heard the latter to have been either in *Warwickshire* or *Nottinghamshire*; his first setting out in Life was in a servile Station, which however his Abilities very soon raised him from; for having written the *Toyslop*, and that Piece being shewn to *Mr. Pope*, the Delicacy of Satire which is conspicuous in it, tho' cloath'd with the greatest Simplicity of Design, so strongly recommended it's Author to the Notice of that celebrated Poet, that he continued from that Time to the Day of his Death a warm Friend and zealous Patron to *Mr. Dodsley*, and altho' he had himself no Connection with the Theatres, yet procured him such an Interest as insur'd it's being immediately brought on the Stage, where it met with the Success it merited: as did also a Farce called the King and Miller of *Mansfield*, which made it's Appearance in the ensuing Year, *viz.* 1726. — From the Success of these Pieces he enter'd into that Business which of all others has the closest Connection with, and the most immediate Dependance on, Persons

sons of Genius and Literature, viz. that of a Bookseller.—In this Station Mr. *Pope's* Recommendation, and his own Merit, soon obtained him not only the Countenance of Persons of the first Abilities, but also of those of the first Rank, and in a few Years rais'd him to great Eminence in his Profession, in which he is now almost, if not altogether, at the Head.—Yet, neither in this Capacity, nor in that of a Writer, has Success had any improper Effect on him.—In one Light he has preserved the strictest Integrity, in the other the most becoming Humility.—Mindful of the early Encouragement his own Talents met with, he has been ever ready to give the same Opportunity of Advancement to those of others, and has on many Occasions been not only the Publisher but the Patron of Genius.—But there is no Circumstance which adds more Lustre to his Character, than the grateful Remembrance he retains, and ever expresses, to the Memory of those to whom he owed the Obligation of his first being taken Notice of in *Life*.—A remarkable Instance of which shew'd itself some Years ago, in the Zeal and Ardour which he shew'd in Vindication of the Character of his great Patron and Friend Mr. *Pope*, from an Accusation brought against him by a late noble Lord; in which, what Justice or Falshood there was in the Charge, or how far the Partiality of Friendship might or might not paint the Circumstance itself in a more favourable Light than it deserved, I shall not here pretend to decide; but it was certainly the Office of a sincere Friend to stand up in Defence of the Memory of one, who no

longer had it in his Power (from the silent Grave) to answer any Accusation whatsoever.—I shall not, however, dwell any longer on the Amiability of Mr. *Deafley's* Character as a Man, since many besides myself are well acquainted with it.—As a Writer, there is an Ease and Elegance that runs thro' all his Works, which sometimes is more pleasing than a more laboured and ornamented Manner.—In Verse, his Numbers are flowing, if not sublime, and his Subjects constantly well chosen and entertaining.—In Prose he is familiar, yet chaste; and in his dramatic Pieces he has ever kept in his Eye the one great Principle, *delectando pariterque monendo*;—some general Moral is constantly conveyed in the general Plan, and particular Instruction dispersed in the particular Strokes of Satire.—The Dialogue moreover is easy, the Plots are simple, and the Catastrophes interesting and pathetic.

After what I have said of them I shall now take leave of this Author, by enumerating his Pieces as follow,

1. *Blind Beggar of Bethnal Green*. Farce.
  2. *Cleone*. Trag.
  3. *King and Miller of Mansfield*. Farce.
  4. *Sir John Cockle at Court*. Farce.
  5. *Toyshop*. Dram. Satire.
  6. *Triumph of Peace*. Masque.
- Besides these, he has published a little Collection of his own Works in one Volume 8vo. under the modest Title of *Trifles* and a Poem of considerable Length, entitled, *Public Virtue*, in 4to. 1754.

He has also performed two Works of great Service to the Cause of Genius, as they are the Means of preserving Pieces of

Merit, that might otherwise sink into Oblivion, *viz.* the Publication of a Collection of Poems by different eminent Hands, in six Vol. 12mo. and a Collection of Plays by old Authors, in twelve Volumes of the same Size.

**DOGGET, Mr. Thomas.**—This Author was also an Actor.—He was born in *Castle-Street, Dublin*, and made his first theatrical Attempt on the Stage of that Metropolis; but not meeting with the Encouragement there that his Merit undoubtedly had a Right to, he came over to *England*, and enter'd himself in a travelling Company, but from thence very soon was remov'd to *London*, and established in *Lincoln's-Inn-Fields* Theatre, where he was universally liked in every Character he performed, but shone in none more conspicuously than in those of *Fond-wife* in the *Old Batchelor*, and *Her* in *Love for Love*, which Mr. Congreve, with whom he was a very great Favorite, wrote in some Measure with a View to his Manner of acting.

In a few Years after he removed to *Drury Lane* Theatre, where he became joint Manager with *Wilks* and *Cibber*, in which Situation he continued till, on a Disgust he took in the Year 1712, at Mr. Booth's being forced on them as a Sharer in the Management, he threw up his Part in the Property of the Theatre, tho' it was look'd on to have been worth a Thousand Pounds *per Annum*.—He had, however, by his Frugality, saved a competent Fortune to render him easy for the Remainder of his Life, with which he retir'd from the Hurry of Business in the very Meridian of his Reputation.—As an Actor he had great Merit, and his Co-

temporary *Cibber* informs us that he was the most an original, and the strictest Observer of Nature of any Actor of his Time.—His Manner was original, and tho' borrowed from none, frequently served for a Model to many; and he possessed that peculiar Art which so very few Performers are Masters of, *viz.* the arriving at the perfectly ridiculous, without stepping into the least Impropriety to attain it.—And so extremely careful and skilful was he in the dressing his Characters to the greatest Exactness of Propriety, that the least Article of what he wore seem'd in some Measure to speak and mark the different Humour he presented; a necessary Care in a Comedian, in which many Performers are but too remiss.

Mr. Dogget lived some Years after his quitting the Stage, having, as I before observ'd, made himself independent of Business, by his Care and Oeconomy while he was in it.—In his political Principles he was, in the Words of Sir *Richard Steele*, a *Whig up to the Head and Ears*; and so strictly was he attached to the Interests of the House of *Hanover*, that he never let slip any Occasion that presented itself, of demonstrating his Sentiments in that Respect.—One Instance among others is well known, which is, that the Year after King *George I.* came to the Throne, this Performer gave a Waterman's Coat and Silver Badge, to be rowed for by Six Watermen, on the first Day of *August*, being the Ann'versary of that King's Accession to the Throne.—And at his Death bequeathed a certain Sum of Money, the Interest of which was to be appropriated annually, for ever,

ever, to the Purchase of a like Coat and Badge, to be rowed for in Honour of the Day.—Which Ceremony is every Year performed on the first of *August*, the Claimants setting out on a Signal given at that Time of the Tide when the Current is strongest against them, and rowing from the *Old Swan* near *London Bridge* to the *White Swan* at *Chelsea*.

As a Writer, Mr. *Dogget* has left behind him only one Comedy, which has not been performed in it's original Form, for many Years, entitled,

*The Country Wake. C.*

It has been alter'd however into a Ballad Farce, which frequently makes its Appearance under the Title of,

*FLORA, or Hob in the Well.*

*DORMAN, Mr.*—This Gentleman did, and perhaps still does, live at *Hampstead*.—I know however nothing more of him than that he is the Author of one Play, entitled,

*Sir ROGER DE COVERLEY, Com.*

*DORSET, Earl of, Vid. BUCKHURST, Lord.*

*DOVER, Mr. John.*—This Gentleman was the Son of Mr. *Robert Dover*, an eminent Attorney at Law, at a Place call'd *Boston on the Heath*, in *Warwickshire*, and the chief Director and Manager of an Assembly called the *Olympic Games*, which were annually celebrated upon *Cotswold Hill*, in *Gloucestershire*.—Our Author received his Education at *Magdalen College, Oxon.* from whence, being intended by his Father for the Law, he removed to *Gray's-Inn*, and was called to the Bar.—The Oratory of the Courts, however, not suiting his Inclination so well as that of the Pulpit, he soon quitted the Law,

and took Orders; and *Coxeter* tells us, that at the Time his Notes were written, Mr. *Dover* was a Minister of the Gospel at *Drayton*, in *Oxfordshire*.—The exact Period of his Birth I find no where recorded, but imagine he must have lived to a considerable Age, as the Time of *Coxeter's* Writing, when he mentions him as living, could not at the earliest be sooner than 1720, and a Play which he published, and which he declares to have been his Amusement after the Fatigues of the Law, was published according to *Langbaine* in 1677, and according to *Coxeter's MS.* there was an Edition still ten Years earlier, viz. in 1667.—The Title of it is,

*The Roman Generals. T.*

*DOWER, E.*—Who, or of what Profession this Author was, I know not; but he seems by his Writings to have been the most perfect Professor of Poverty that ever devoted himself to the tatter'd Sisters of *Parnassus*; for the few Poems he has published breathe nothing but Complaints of his destitute and distress'd Condition; and indeed, his Brain seems to have been quite as empty as his Pockets.—He has printed the Poems above-mentioned, together with a Narrative, in which he casts the most severe Condemnations on the Manager of one of the Theatres, and on the late Dutchess Dowager of *Marlborough*, for not having given him Money, as a Reward for his having deprived the Community of perhaps a good Porter or Cobbler, in the Attempt to make a most execrable Scribbler.—With these he has published a dramatic Piece, which, tho' far from having any Merit in Point of Plot or Character, yet is so far tolerable

nable with Respect to the Language, and so far superior to any of the other Specimens he has given us of his Writing, that, notwithstanding the Abuse he has dar'd to vent against Mr. *Flatt*—*ed* for not accepting it, I can scarcely believe it to have been his own.—It is called

The *SALOPIAN Squire*. Dramatic Tale.

*DRAKE, Dr. James.* — This Gentleman was born at *Cambridge* in 1667. — He was educated at *Gonville and Caius College, Cambridge*, where he took his Degrees in Physic. — He became afterwards a Fellow of the College of Physicians, and attained to considerable Eminence in that Profession. — He wrote one dramatic Piece, entitled,

The *Sham Lawyer*. C.

*DRAYTON, Mr. Michael.* —

This Gentleman, who was a Poet of great Renown in the Reigns of Queen *Elizabeth*, *James I.* and *Charles I.* was of a very ancient Family, originally descended from the Town of *Drayton* in *Leicestershire*; but his Parents removing into *Warwickshire*, he was born at a little Village, called *Harsul*, in that County, in 1563. Whilst he was extremely young, he gave such Proofs of a growing Genius, as render'd him a Favorite with his Tutors, and procur'd him the Patronage of some Persons of Distinction; for from his own Words we may gather, that even at ten Years of Age he had made a considerable Proficiency in the *Latin* Tongue, and was Page to some Person of Quality. — *Sir Aston Cockain* mentions his having been for some Time a Student at *Oxford*, tho' it is most probable that he compleated his Studies at the other University. — His Propensity to Poetry was

extremely strong, even from his Infancy, and we find the most of his principal Poems published, and himself highly distinguished as a Poet, by the Time he was about thirty Years of Age. — It appears, from his Poem of *Moses's Birth and Miracles*, that he was a Spectator at *Dover* of the famous *Spanish Armada*, and it is not improbable, that he was engaged in some military Employment there. — It is certain, that not only for his Merit as a Writer, but his valuable Qualities as a Man, he was held in high Estimation, and strongly patronized by several Personages of Consequence; particularly by *Sir Henry Goodere*, *Sir Walter Aston*, and the Countess of *Bedford*, to the first of whom he owns himself indebted for great Part of his Education, and by the second he was for many Years supported.

At the Coronation of King *James I.* *Sir Walter Aston* fixed on Mr. *Drayton* as one of the 'Squires to attend him at his Creation of Knight of the Bath, and it has been alledged that, during King *James's* Ministry, our Poet was instrumental in a Correspondence carried on between that Prince and Queen *Elizabeth*. — This Assertion, however, wants Confirmation, and the rather, as we find that, tho' *Drayton* did unquestionably stoop to gross Flattery to that Monarch, in some Poems written on his Accession, yet he met with no Preferment from him, and even his Poems themselves met with a very cool and unfavourable Reception.

His Poems are very numerous, and so elegant, that his Manner has been copied by many modern Writers of Eminence since. — Among these the most celebrated one is the *Poly-Olbion*, which is  
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a Description of the several Parts of this Island, in twelve Foot Verse, and contained in thirty Books, or, as the Author has himself called them, Songs.

Neither *Langbaine*, *Jacob*, nor any of the other Writers have mentioned him as a Dramatist, but *Coxeter* tells us, that he has seen an old MS. to the Play, called,

The *Merry Devil of Edmonton*.  
Com.

which declares it to have been written by *Michael Drayton*, Esq; and as the earliest Edition of that Piece is dated in 1612, at which Time our Author was in very high Estimation, it is most probable to have been his.

This celebrated Bard died in 1631. being 68 Years of Age, and was buried among the Poets in *Westminster-Abbey*.—Over his Grave is erected a handsome Table Monument of Blue Marble, adorned with his Effigies in Busto laureated.

DRURY, *Thomas*.—Of this Gentleman I know nothing more, than that he was an Attorney at Law, and wrote the three following Farces, *viz.*

1. *Devil of a Duke*. Ballad Farce.

2. *Mock Captain*. F.

3. *Rival Milliners*. F.

DRYDEN, *John*, Esq;—As this very eminent Poet had but little Concern with public Affairs, any farther than by his Writings, and as the Incidents of his Life had no great Variety in them, or at least very few of them are on Record, I shall mostly confine myself in this Detail of his History, to his Proceedings and Progress in literary and poetical Fame.—It will therefore be sufficient to inform my Readers, that he was the Son of *Erasmus*

*Dryden*, Esq; of *Titchmarsh*, and Grandson of *Sir Erasmus Dryden*, of *Canonbury*, both in *Northamptonshire*, and that he was born some Time in the Year 1631, at *Oldwincle*, or *Aldwincle* near *Oundle*, in the said County; a Village, which, as he himself informs us, belonged to the Earl of *Exeter*, and which was also famous for giving Birth to the celebrated *Dr. Thomas Fuller*, the Historian.

He received the Rudiments of his Grammar Learning at *Westminster School*, under the learned *Dr. Busby*, and from thence was removed in 1650 to *Cambridge*, being elected Scholar of *Trinity College*, of which he appears, by his *Latin Verses* in the *Epithalamia Cantabrigiensi*. 4to. 1662. to have been afterwards a Fellow.—Yet, in his earlier Days he gave no very extraordinary Indications of Genius, for, even the Year before he quitted the University, he wrote a Poem on the Death of *Lord Hastings*, which was by no Means a Preface of that amazing Perfection in poetical Powers which he afterwards possess'd.—His first Play, *viz.* the *Wild Gallants*, did not appear till he was not much less than forty Years of Age, and then met with such indifferent Success, that had not Necessity afterwards compelled him to pursue the arduous Task, the *English Stage* had perhaps never been favoured with some of it's brightest Ornaments.

But to proceed more regularly.—On the Death of *Oliver Cromwell* he wrote some heroic Stanzas to his Memory; but on the Restoration, being desirous of ingratiating himself with the new Court, he wrote, first, a Poem entitled *Astræa redux*, and afterwards a Panegyrick to the King

on his Coronation—In 1662, he address'd a Poem to the Lord Chancellor *Hyde*, presented on *New-Year's Day*; and in the same Year a Satire on the *Dutch*.—In 1668 appear'd his *Annus Mirabilis*, which was an historical Poem in Celebration of the Duke of *York's* Victory over the *Dutch*.—These Pieces at length obtain'd him the Favour of the Crown, and Sir *William D'Avenant* dying the same Year, Mr. *Dryden* was appointed to succeed him as Poet-Laureat.—About this Time also his Inclination for writing for the Stage seems first to have shewn itself, for, besides his Concern with Sir *William D'Avenant* in the Alteration of *Shakespeare's Tempest*, which was the last Work that Gentleman was engaged in, Mr. *Dryden* in 1669 produced his *Wild Gallants*, a Comedy.—This, as I have before observ'd, met with very indifferent Success; yet the Author, not being discouraged by it's Failure, soon after gave the Public his *Indian Emperor*, which finding a more favourable Reception, encouraged him to proceed, and that with such Rapidity that, in the Key to the Duke of *Buckingham's Rehearsal*, he is recorded to have engaged himself by Contract for the writing of four Plays per Year; and indeed, in the Years 1679 and 1680, he appears to have fulfilled that Contract.—To this unhappy Necessity that our Author lay under, are to be attributed all those Irregularities, those bombastic Flights, and sometimes even puerile Exuberances, which he has been so severely criticized on for, and which, in the unavoidable Hurry in which he wrote, it was impossible he should find Time to revise, either

for the lopping away or correcting.—This also is surely a sufficient Excuse for his borrowing many Things both with Regard to his general Plots, and the particular Incidents of some of his Plays, from other Authors; and indeed, it is much less to be wonder'd, that under all these Disadvantages he was obliged to apply to those Resources which his Enemies have affixed the Charge of Plagiarism on him for, than that he should produce so many admirable Originals as in Despite of them all he has done; for even at the very Period I have mentioned, we find two of the best Plays our Language has been honour'd with, *viz.* The *Spanish Fryar* and *All for Love*, in the Number of those Publications.

In 1675, the Earl of *Rockefter*, whose envious and malevolent Disposition would not permit him to see growing Merit meet with it's due Reward, and was therefore sincerely chagrin'd at the very just Applause which Mr. *Dryden's* dramatic Pieces had been received with, was determin'd, if possible, to shake his Interest at Court, and succeeded so far as to recommend Mr. *Crowne*, an Author by no Means of equal Merit, and at that Time of an obscure Reputation, to write a Masque for the Court, which certainly belonged to Mr. *Dryden's* Office as Poet Laureat.—Nor was this the only Attack, nor indeed the most potent one, that Mr. *Dryden's* justly acquired Fame drew on him, for some Years before the Duke of *Buckingham*, a Man of not much better a Character than Lord *Rockefter*, had most severely ridiculed several of our Author's Plays, in his admired Piece called

called the *Rebearfal*.—But though the intrinsic Wit which runs through that Performance cannot even to this Hour fail of exciting our Laughter, yet at the same Time it ought not to be the Standard on which we should fix Mr. *Dryden's* poetical Reputation, if we consider that the Pieces there ridiculed are not any of those which are look'd on as the *Chef D'Oeuvres* of this Author, that the very Passages burlesqued, are frequently, in their original Places, much less ridiculous, than when thus detached, like a rotten Limb, from the Body of the Work, and expos'd to View with additional Distortions, and divested of that Connection with the other Parts, which, while it preserved, gave it not only Symmetry but Beauty; and lastly, that the various inimitable Beauties, which the Critic has sunk in Oblivion, are infinitely more numerous than the Deformities which he has thus industriously brought forth to our more immediate Inspection.

Mr. *Dryden*, however, did not suffer these Attacks to pass with Impunity, for in 1679 there came out an *Essay on Satire*, said to be written jointly by that Gentleman and the Earl of *Mulgrave*, containing some very severe Reflections on the Earl of *Rochester* and the Dutchess of *Portsmouth*, who, it is not improbable, might be a joint Instrument in the above-mentioned Affront shewn to Mr. *Dryden*, and in 1681 he published his *Absalom and Achitophel*, in which the well-known Character of *Zimri*, drawn for the Duke of *Buckingham*, is certainly severe enough to repay all the Ridicule thrown on him by that Nobleman in the Character of *Bayes*. — The Resentment

shewn by the different Peers was very different; Lord *Rochester*, who was a Coward as well as a Man of the most depraved Morals, basely hired three Russians to cudgel *Dryden* in a Coffee-house; but the Duke of *Buckingham*, as we are told, in a more open Manner, took that Task on himself, and at the same Time presented him with a Purse containing no very trifling Sum of Money, telling him that he gave him the Beating as a Punishment for his Impudence, but bestowed the Gold on him as a Reward for his Wit.

In 1680 was published a Translation of *Ovid's Epistles* in *English Verse*, by several Hands, two of which, together with the Preface, were by Mr. *Dryden*.—In 1682, came out his *Religio Laici*, designed as a Defence of revealed Religion, against Deists, Papists, &c. and in 1684, he published a Translation of M. *Maimbourg's* History of the League, which he had undertaken by the Command of King *Charles II.*—On the Death of that Prince he wrote a Poem sacred to his Memory, entitled *Tbrenodia Augustalis*.

Soon after the Accession of King *James II.* our Author changed his Religion for that of the Church of *Rome*, and wrote two Pieces in Vindication of the *Romish* Tenets, viz. *A Defence of the Papers*, written by the late King, of blessed Memory, found in his strong Box, and the celebrated Poem, afterwards answered by Lord *Hallifax*, entitled the *Hind and the Panther*.—By this extraordinary Step he not only engaged himself in Controversy, and incurred much Censure and Ridicule from his Cotemporary Wits, but, on the Completion of the Revolution, being, on Account  
of

of his newly-chosen Religion, disqualified from bearing any Office under the Government, he was stripped of the Laurel, which to his still greater Mortification was bestowed on *Richard Flecknoe*, a Man to whom he had a most settled Aversion.—This Circumstance occasioned his writing the very severe Poem, called *Mac Flecknoe*.

Mr. *Dryden's* Circumstances had never been affluent, but now being deprived of this little Support, he found himself reduced to the Necessity of writing for meer Bread.—We consequently find him from this Period engaged in Works of Labour as well as Genius, *viz.* in translating Works of others; and to this Necessity perhaps our Nation stands indebted for some of the best Translations extant.—In the Year he lost the Laurel he published the Life of *St. Francis Xavier*, from the *French*.—In 1693, came out a Translation of *Juvenal* and *Perfius*, in the first of which he had a considerable Hand, and of the latter the entire Execution.—In 1695 was published his Prose Version of *Fresnoy's Art of Painting*, and the Year 1697 gave the World that Translation of *Virgil's* Works entire, which still does, and perhaps ever will, stand foremost among the Attempts made on that Author.—The *Petite Pieces* of this eminent Writer, such as Prologues, Epilogues, Epitaphs, Elegies, Songs, &c. are too numerous to specify here, and too much dispersed to direct the Reader to.—The greatest Part of them however are to be found in a Collection of *Miscellanies*, in six Vol. 12mo.—His last Work is what is called his *Fables*, which consist of many of the most interesting Stories in

*Homer, Ovid, Boccace* and *Chaucer*, translated or modernized in the most elegant and poetical Manner, together with some original Pieces, among which is that amazing Ode on *St. Cecilia's* Day, which, tho' written in the very Decline of it's Author's Life, and at a Period when Old Age and Distress conspired as it were to damp his poetic Ardor and clip the Wings of Fancy, yet possesses so much of both, as would be sufficient to have render'd him immortal, had he never written a single Line besides.

*Dryden* married the Lady *Elizabeth Howard*, Sister to the Earl of *Berkshire*, who survived him eight Years, though for the last four of them she was a Lunatic, having been deprived of her Senses by a nervous Fever.—By this Lady he had three Sons, who all survived him.—Their Names were *Charles, John* and *Henry*.—Of the last of these I can trace no Particulars.—The second some little Account will be given of in the succeeding Article, and with Respect to the eldest there is a Circumstance related by *Charles Wilson, Esq;* in his Life of *Congreve*, which seems so well attested, and is itself of so very extraordinary a Nature, that I cannot avoid admitting it to a Place here.—The Event is as follows.

*Dryden*, with all his Understanding, was weak enough to be fond of Judicial Astrology, and used to calculate the Nativity of his Children.—When his Lady was in Labour with his Son *Charles*, he being told it was decent to withdraw, laid his Watch on the Table, begging one of the Ladies then present, in a most solemn Manner, to take exact Notice of the very Minute the Child was born, which she did,  
and

and acquainted him with it.—About a Week after, when his Lady was pretty well recovered, Mr. *Dryden* took Occasion to tell her that he had been calculating the Child's Nativity, and observed, with Grief, that he was born in an evil Hour, for *Jupiter*, *Venus* and the Sun, were all under the Earth, and the Lord of his Ascendant afflicted with a hateful Square of *Mars* and *Saturn*.—If he lives to arrive at the 8th Year, says he, "he will go near to die a violent Death on his very Birth-Day, but if he should escape, as I see but small Hopes, he will in the 23d Year be under the very same evil Direction, and if he should escape that also, the 33d or 34th Year is, I fear"—here he was interrupted by the immoderate Grief of his Lady, who could no longer hear Calamity prophesied to befall her Son.—The Time at last came, and *August* was the inauspicious Month in which young *Dryden* was to enter into the eighth Year of his Age.—The Court being in Progress, and Mr. *Dryden* at leisure, he was invited to the Country-Seat of the Earl of *Berkshire*, his Brother-in-Law, to keep the long Vacation with him in *Charlton* in *Wilts*; his Lady was invited to her Uncle *Mordaunt's*, to pass the Remainder of the Summer.—When they came to divide the Children, Lady *Elizabeth* would have him take *John*, and suffer her to take *Charles*; but Mr. *Dryden* was too absolute, and they parted in Anger; he took *Charles* with him, and she was obliged to be content with *John*. When the fatal Day came, the Anxiety of the Lady's Spirits occasioned such an Effervescence of Blood, as threw her into so vio-

lent a Fever, that her Life was despaired of, till a Letter came from Mr. *Dryden*, reproving her for her Womanish Credulity, and assuring her that her Child was well, which recovered her Spirits, and in six Weeks after she received an Ecclaircissement of the whole Affair.—Mr. *Dryden*, either through Fear of being reckoned superstitious, or thinking it a Science beneath his Study, was extremely cautious of letting any one know that he was a Dealer in Astrology; therefore could not excuse his Absence, on his Son's Anniversary, from a general Hunting Match Lord *Berkshire* had made, to which all the adjacent Gentlemen were invited. When he went out, he took Care to set the Boy a double Exercise in the *Latin* Tongue, which he taught his Children himself, with a strict Charge not to stir out of the Room till his Return; well knowing the Task he had set him would take up longer Time. *Charles* was performing his Duty, in Obedience to his Father, but as ill Fate would have it, the Stag made towards the House; and the Noise alarming the Servants, they hastened out to see the Sport.—One of them took young *Dryden* by the Hand, and led him out to see it also, when, just as they came to the Gate, the Stag being at Bay with the Dogs, made a bold Push, and leaped over the Court Wall, which was very low, and very old; and the Dogs following, threw down a Part of the Wall ten Yards in Length, under which *Charles Dryden* lay buried.—He was immediately dug out, and after six Weeks languishing in a dangerous Way he recovered; so far *Dryden's* Prediction was fulfilled: In the twenty-third Year of his Age,  
*Charles*

*Charles* fell from the Top of an old Tower belonging to the Vatican at *Rome*, occasioned by a Swimming in his Head, with which he was seized, the Heat of the Day being excessive.—He again recovered, but was ever after in a languishing sickly State. In the thirty-third Year of his Age, being returned to *England*, he was unhappily drowned at *Windsor*.—He had with another Gentleman swam twice over the *Thames*; but returning a third Time, it was supposed he was taken with the Cramp, because he called out for Help, tho' too late.—Thus the Father's Calculation proved but too prophetic.

At last, after a long Life, harrafs'd with the most laborious of all Fatigues, viz. that of the Mind, and continually made anxious by Distress and Difficulty, our Author departed this Life on the first of *May* 1701, and was interred in *Westminster-Abbey*.—On the 19th of *April* he had been very bad with the Gout and Erysipelas in one leg; but he was then somewhat recovered, and designed to go abroad; on the *Friday* following he eat a Partridge for his Supper, and going to take a Turn in the little Garden behind his House in *Gerard-Street*, he was seized with a violent Pain under the Ball of the great Toe of his right Foot; that, unable to stand, he cried out for Help, and was carried in by his Servants, when, upon sending for Surgeons, they found a small black Spot in the Place affected; he submitted to their present Applications, and when gone called his Son *Charles* to him, using these Words. — “I know this black Spot is a Mortification: “I know also, that it will seize “my Head, and that they will

“attempt to cut off my Leg; “but I command you my Son, “by your filial Duty, that you “do not suffer me to be dismembered:” As he foretold, the Event proved, and his Son was too dutiful to disobey his Father's Commands.

On the *Wednesday* Morning following, he breathed his last, under the most excruciating Pains, in the 69th Year of his Age.

The Day after Mr. *Dryden's* Death, the Dean of *Westminster* sent Word to Mr. *Dryden's* Widow, that he would make a Present of the Ground, and all other Abbey-Fees for the Funeral:—The Lord *Halifax* likewise sent to the Lady *Elizabeth*, and to Mr. *Charles Dryden*, offering to defray the Expences of our Poet's Funeral, and afterwards to bestow 500 l. on a Monument in the *Abbey*; which generous Offer was accepted.—Accordingly, on *Sunday* following, the Company being assembled, the Corpse was put into a Velvet Hearse, attended by eighteen mourning Coaches.—When they were just ready to move, Lord *Jefferys*, Son of Lord Chancellor *Jeffreys*, a Name dedicated to Infamy, with some of his rakish Companions riding by, asked whose Funeral it was; and being told it was Mr. *Dryden's*, he protested he should not be buried in that private Manner, that he would himself, with the Lady *Elizabeth's* Leave, have the Honour of the Interment, and would bestow a thousand Pounds on a Monument in the *Abbey* for him.—This put a Stop to their Procession; and the Lord *Jefferys*, with several of the Gentlemen, who had alighted from their Coaches, went up Stairs to the Lady, who was sick in Bed,—His Lordship repeated the

the Purport of what he had said below; but the Lady *Elizabeth* refusing her Consent, he fell on his Knees, vowing never to rise till his Request was granted.—The Lady under a sudden Surprise fainted away, and Lord *Jefferys* pretending to have obtained her Consent, ordered the Body to be carried to Mr. *Russel's* an Undertaker in *Cheapside*, and to be left there till further Orders.—In the mean Time the *Abbey* was lighted up, the Ground opened, the Choir attending, and the Bishop waiting some Hours to no Purpose for the Corpse.—The next Day Mr. *Charles Dryden* waited on my Lord *Halifax*, and the Bishop; and endeavoured to excuse his Mother, by relating the Truth. Three Days after the Undertaker having received no Orders, waited on the Lord *Jefferys*; who pretended it was a drunken Frolic, that he remembered nothing of the Matter, and he might do what he pleased with the Body. Upon this, the Undertaker waited on the Lady *Elizabeth*, who desired a Day's Respite, which was granted.—Mr. *Charles Dryden* immediately wrote to the Lord *Jefferys*, who returned for Answer, that he knew nothing of the Matter, and would be troubled no more about it.—Mr. *Dryden* hereupon applied again to the Lord *Halifax*, and the Bishop of *Rocheſter*, who absolutely refused to do any Thing in the Affair.

In this Distress, Dr. *Garth*, who had been Mr. *Dryden's* intimate Friend, sent for the Corpse to the College of Physicians, and proposed a Subscription; which succeeding, about three Weeks after Mr. *Dryden's* Decease, Dr. *Garth* pronounced a fine Latin Oration over the Body, which

was conveyed from the College, attended by a numerous Train of Coaches to *Westminster-Abbey*, but in very great Disorder.—At last the Corpse arrived at the *Abbey*, which was all unlighted.—No Organ played, no Anthem sung; only two of the singing Boys preceeding the Corpse, who sung an Ode of *Horace*, with each a small Candle in their Hand.—When the Funeral was over, Mr. *Charles Dryden* sent a Challenge to Lord *Jefferys*, who refusing to answer it, he sent several others, and went often himself; but could neither get a Letter delivered, nor Admittance to speak to him; which so incensed him, that finding his Lordship refused to answer him like a Gentleman, he resolved to watch an Opportunity, and brave him to fight, though with all the Rules of Honour; which his Lordship hearing, quitted the Town, and Mr. *Charles* never had an Opportunity to meet him, tho' he sought it to his Death, with the utmost Application.

Mr. *Dryden* had no Monument erected to him for several Years; to which Mr. *Pope* alludes in his Epitaph intended for Mr. *Rorve*, in this Line.

*Beneath a rude and nameless Stone  
he lies.*

In a Note upon which we are informed, that the Tomb of Mr. *Dryden* was erected upon this Hint, by *Sheffield Duke of Buckingham*, to which was originally intended this Epitaph.

*This Sheffield raised.—The sacred  
Dust below,  
Was Dryden once; the rest who  
does not know.*

Which was since changed into the plain Inscription now upon it, *viz.*

J. DRYDEN,

Natus Aug. 9, 1631.

Mortuus Maii 1. 1701.

*Johannes Sheffield, dux Buckinghamiensis fecit.*

Mr. Dryden's Character has been very differently drawn by different Hands, some of which have exalted it to the highest Degree of Commendation, and others debased it to the severest Censure.—The latter, however, we must charge to that strong Spirit of Party which prevailed during great Part of Dryden's Time, and ought therefore to be taken with great Allowances.—Were we indeed to form a Judgment of the Author from some of his dramatic Writings, we should perhaps be apt to conclude him a Man of the most licentious Morals, many of his Comedies containing a great Share of Looseness, even extending to Obscenity; but if we consider that, as the Poet tells us,

*Those who live to please, must please to live,*

if we then look back to the scandalous Licence of the Age he lived in, the Indigence which at Times he underwent, and the Necessity he consequently lay under of complying with the public Taste however deprav'd, we shall surely not refuse our Pardon to the compelled Writer, nor our Credit to those of his Contemporaries, who were intimately acquainted with him, and who have assur'd us there was nothing remarkably vicious in his personal Character.

From some Parts of his History he appears unsteady, and to have too readily temporized with the several Revolutions in Church and State.—This however might in some Measure have been owing to that natural Timidity and Diffidence in his Disposition, which almost all the Writers seem to agree in his possessing.—*Congreve*, whose Authority cannot be suspected, has given us such an Account of him, as makes him appear no less amiable in his private Character as a Man, than he was illustrious in his public one as a Poet.—In the former Light, according to that Gentleman, he was humane, compassionate, forgiving, and sincerely friendly.—Of an extensive Reading, a tenacious Memory, and a ready Communication.—Gentle in the Correction of the Writings of others, and patient under the Reprehension of his own Deficiencies.—Easy of Access himself, but slow and diffident in his Advances to others; and of all Men the most modest and the most easy to be discountenanced in his Approaches, either to his Superiors or his Equals.—As to his Writings, he is perhaps the happiest in the Harmony of his Numbers, of any Poet who ever lived either before or since his Time, not even Mr. *Pope* himself excepted.—His Imagination is ever warm, his Images noble, his Descriptions beautiful, and his Sentiments just and becoming.—In his Prose he is poetical without Bombast, concise without Pedantry, and clear without Prolixity.—As a Dramatist he has, perhaps, the least Merit of all his Writings; and indeed the fair Confession which he has made of his Unfitness for the writing of Comedy, (and his comic Pieces it

it is that have been the most severely handled by the Critics) would, one might imagine, have been sufficient to silence the Clamour of that snarling Band.—The Passage is in his admirable Essay on Dramatic Poetry.—“ I want, (says he) that Gaiety of Humour that is required in it. —My Conversation is slow and dull, my Humour saturnine and reserved.—In short, I am none of those who endeavour to break Jest in Company, and make Repartees; so that those who decry my Comedies, do me no Injury, except it be in Point of Profit.—Reputation in them is the last Thing to which I shall pretend.”

In Tragedy also he seems to have been very diffident of his own Merit, and conscious of the Disadvantages he lay under from his compelled Necessity of rendering his Pieces popular; and tho' there are many of them which are truly excellent, yet he tells us that he never wrote any Thing in the dramatic Way to please himself but his *All for Love*.—I shall, however, close my Account of this celebrated Author with the Words of Mr. Congreve, who has borne the following strong Testimonial to his poetical Merit.

“ I may venture (says that Gentleman) to say in general Terms, that no Man has written in our Language, so much, and such various Matter; and in so various Manners so well.—Another Thing, I may say, was very peculiar to him, which is, that his Parts did not decline with his Years, but that he was an improved Writer to the last, even to near seventy Years of Age; improving even in Fire and Imagination as well as in Judgment;

witness his Ode on St. *Cecilia's* Day, and his Fables, his latest Performance.—He was equally excellent in Verse and Prose.—His Prose had all the Clearness imaginable; without deviating to the Language or Diction of Poetry.—In his Poems, his Diction is, whenever his Subject requires it, so sublime, and so truly poetical, that it's Essence, like that of pure Gold, cannot be destroyed.—Take his Verses, and divest them of their Rhimes, disjoint them of their Numbers, transpose their Expressions, make what Arrangement or Disposition you please in his Words; yet shall there eternally be Poetry, and something which will be found incapable of being reduced to absolute Prose.—What he has done in any one Species or distinct Kind of Writing, would have been sufficient to have acquired him a very great Name.—If he had written nothing but his Prefaces, or nothing but his Songs and his Prologues, each of them would have entitled him to the Preference and Distinction of excelling in it's Kind.

Besides his other numerous Writings, he was Author of, and concerned in, the following dramatic Pieces, *viz.*

1. ALBION and ALBANUS. Oratorio.
2. ALEXANDER's Feast. Oratorio.
3. *All for Love*. T.
4. AMBOYNA. T.
5. AMPHYTRION. C.
6. *Assignment*. C.
7. AURENGE-ZEBE. T.
8. CLEOMENES. T.
9. *Conquest of GRANADA*. T. two Parts.
10. *Don SEBASTIAN*. T.
11. *Duke of GUISE*. T. (assisted by Lee.)

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12. *Evening's Love.* C.
13. *INDIAN Emperor.* T. C.
14. *Kind Keeper.* C.
15. *King ARTHUR.* Dram. Opera.
16. *Love triumphant.* T. C.
17. *Mall.* C. (ascribed to him, but not probable to be his.)
18. *Marriage a-la-Mode.* C.
19. *Mistaken Husband.* C. (only adopted by him and improved by the Addition of a Scene.)
20. *OEDIPUS King of THEBES.* T. (assisted by N. Lee.)
21. *Rival Ladies.* C.
22. *Secret Love.* T. C.
23. *Sir MARTIN MARRALL.* C.
24. *SPANISH Fryar.* T. C.
25. *State of Innocence.* Opera.
26. *Tempest.* C. (alter'd from *Shakespeare*, with the Assistance of *Sir William D'Avenant*.)
27. *TROILUS and CRESSIDA.* Trag.
28. *Tyrannic Love.* T.
29. *Wild Gallant.* C.

DRYDEN, Mr. *John*, jun.—This Gentleman was second Son to the great Poet last-mentioned.—He went early to *Rome*, where he was entertain'd by the Pope as one of the Gentlemen of his Bed-Chamber, and at which Place he died; but I cannot trace in what Year that Event happened.—While he was abroad he wrote one Play, which he sent over to his Father, who at length brought it on the Stage, though not till some Years after it was written.—It is entitled,

*The Husband his own Cuckold.*  
Com.

DUFFET, Mr. *Thomas*,—This Author was a Milliner in the *New Exchange*, but his Genius

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leading him to dramatic Poetry, he wrote several Pieces for the Stage, which at first met with good Success, but afterwards sunk into Contempt and Oblivion.—And indeed, the favourable Reception they found at their first Appearance seems not to have been so much owing to the Genius of their Author, which was but of a very moderate Rank, as to that Fondness of Abuse and Scurrility which has been almost at all Times prevalent with the Public; and Mr. *Duffet* stood more indebted to the great Names of those Authors whose Works he attempted to burlesque and ridicule, viz. *Dryden*, *Shadwell* and *Settle*, than to any Merit of his own.—Travestie and Burlesque will ever create a Laugh; but, however intended, can never do any essential Hurt to Performances of real Worth; nor could the Mock *Tempest*, *Psyche* or *Empress of Morocco* lessen, in the Opinion of the judicious, the Value of the Originals on which they are founded.—And altho' now and then a great Genius and a true Fund of Humour may stamp Immortality on a Burlesque, as in the Case of *Starron's Virgil travestie*, and *Cotton's Scarronides*, yet, where a Deficiency of those brilliant Qualities is apparent, and a Vein of Scurrility and personal Ill-Nature indulged, as in the above nam'd Works of Mr. *Duffet*, tho' they may for a short Period draw in the Public to join in the Laugh with them, yet it will constantly be found, in a little Time, to exchange it for laughing at them, and at length to condemn them to a perpetual Obscurity and Contempt.

The Pieces Mr. *Duffet* has left behind him, the best of which were those which met with the worst

worst Success, are six in Number, viz.

1. *Amorous old Woman*. C.
2. *Beauty's Triumph*. Masque.
3. *Empress of Morocco*. F.
4. *Mock Tempest*. F.
5. *PSYCHE Debauch'd*. Mock Opera.
6. *Spanish Rogue*. C.

Among these, however, the first is every where mentioned as by an unknown Author, excepting by *Langbaine*, who attributes it to this Writer.

DUNCOMBE, Mr. William.—This very ingenious and worthy Gentleman is still living, and has favour'd the World with many little Pieces of Estimation in the poetical Way.—He has also published very good Translations of two celebrated *French* Tragedies, the one of *Racine*, the other of *Voltaire*, the first of which, however, was never acted, or, I believe, intended for the Stage, viz.

ATHALIAH. Trag.

LUCIUS JUNIUS BRUTUS. Trag.

D'URFEY, Mr. Thomas.—Altho' this Author's Name is perhaps as well known as that of any Writer extant, yet there are very few Particulars that can be traced concerning him, more than that he was born in *Devonshire*; but of what Family, or in what Year, seems uncertain.—He was originally bred to the Law, but soon finding that Profession too saturnine for his volatile and lively Genius, he quitted it, to become a Devotee of the Muses; in which he met with no small Success.—His dramatic Pieces, which are very numerous, were in general well received; yet, tho' he has not been dead above forty Years, there is not one of them now on the Muster Roll of

acting Plays; that Licentiousness of Intrigue, Looseness of Sentiment, and Indelicacy of Wit, which were their strongest Recommendations to the Audiences for whom they were written, having very justly banished them from the Stage in this Period of purer Taste.—Yet are they very far from being totally devoid of Merit.—The Plots are in general busy, intricate and entertaining; the Characters not ill drawn, altho' rather too farcical, and the Language, if not perfectly correct, yet easy and well adapted for the Dialogue of Comedy.—But what Mr. *D'Ursey* obtained his greatest Reputation by, was a peculiarly happy Knack he possessed in the writing of Satires and irregular Odes.—Many of these were upon temporary Occasions, and were of no little Service to the Party in whose Cause he wrote; which, together with his natural Vivacity and Good-Humour, obtained him the Favour of great Numbers of Persons of all Ranks and Conditions, Monarchs themselves not excluded.—He was strongly attached to the Tory Interest, and in the latter Part of *Queen Anne's* Reign had frequently the Honour of diverting that Princess with witty Catches and Songs of Humour, suited to the Spirit of the Times, written by himself, and which he sung in a lively and entertaining Manner.—And the Author of the *Guardian*, who in No. 67 has given a very humorous Account of Mr. *D'Ursey*, with a View to recommend him to the public Notice for a Benefit Play, tells us, that he remember'd King *Charles II.* leaning on *Tom D'Ursey's* Shoulder more than once, and humming over a Song with him.

He was certainly a very diverting Companion, and a cheerful, honest, good-natur'd Man, so that he was the Delight of the most polite Companies and Conversations from the Beginning of Charles II's to the latter Part of King George I's Reign, and many an honest Gentleman got a Reputation in his Country by pretending to have been in Company with Tom D'Urfey.—Yet, so universal a Favorite as he was, it is apparent, that towards the latter Part of his Life he stood in Need of Assistance to prevent his passing the Remainder of it in a Cage like a singing Bird, for, to speak in his own Words, as repeated by the above-named Author, “after having written more Odes than *Horace*, and about four Times as many Comedies as *Terence*, he found himself reduced to great Difficulties by the Importunities of a Set of Men, who of late Years had furnished him with the Accommodations of Life, and would not, as we say, be paid with a Song.”—Mr. Addison then informs us, that in order to extricate him from these Difficulties, he himself immediately applied to the Directors of the Playhouse, who very generously agreed to act the *Plotting Sisters*, a Play of Mr. D'Urfey's, for the Benefit of it's Author.—What the Result of this Benefit was does not appear, but it was probably sufficient to make him easy, as we find him living and continuing to write with the same Humour and Liveliness to the Time of his Death, which happened on the 26th of Feb. 1723.—What was his Age at this Time is not certainly specified any where, but he must have been considerably

advanced in Life, his first Play, which could scarcely have been written before he was twenty Years of Age, having made it's Appearance forty seven Years before.—He was buried in the Church-Yard of St. James's, Westminster.

Those who have a Curiosity to see his Ballads, Sonnets, &c. may find a large Number of them brought together in a Collection in three Volumes in Duodecimo, intitled *Laugh and be fat, or Pills to purge Melancholy*, of which the *Guardian*, in No. 29, speaks in very favorable Terms.—The Titles of his dramatic Pieces may be found in the ensuing List.

1. ARIADNE. Past. Opera.  
Vid. Vol. I. APPENDIX.
2. Banditti. C.
3. BATH. C.
4. BUSSY D'AMBOIS. T.
5. Campaigners. C.
6. Commonwealth of Women.  
Trag.-Com.
7. CYNTHIA and ENDYMION. Opera.
8. Don QUIXOTE. Com. in three Parts.
9. Fond Husband. C.
10. Fool's Preferment. C.
11. Fool turn'd Critic. C.
12. GRECIAN Heroine. T.
13. Injur'd Princess. T. C.
14. Intrigue at VERSAILLES.  
Com.
15. Love for Money. C.
16. Madam FICKLE. C.
17. Marriage hater match'd. C.
18. MASSANIELLO. Play. in two Parts.
19. Modern Prophets. C.
20. Old Mode and the New. C.
21. Queens of BRENTFORD.  
Ball. Opera.
22. RICHMOND Heiress. C.
23. Royalist. C.
24. Siege of MEMPHIS. T.
25. Sir

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25. *Sir BARNABY WHIG.* Com.
26. *Squire OLD SAP.* C.
27. *Trick for Trick.* C.
28. *Virtuous Wife.* C.
29. *Wonders in the Sun.* Com. Opera.

## E.

**E. K.** *Vid.* K. F.

**E. ECCLESTON**, Mr. *Edward*.—Of this Gentleman I know no more than that he was Author of one dramatic Piece, entitled,

*Noah's Flood.* Opera.

It was afterwards republished by two different Titles, *viz.*

*The Cataclysm* and  
*The Deluge.*

**ECHARD**, The Rev. Mr. *Lawrence*.—This Gentleman was, I believe, the only Son of a Clergyman, who was possess'd of a good Estate in *Suffolk*.—I do not find it recorded in what Year he was born, but one of his Translations from *Plautus*, *viz.* that of the *Amphitryo*, was published in 1694.—He received his Education at the University of *Cambridge*, and soon after his quitting College, having taken Orders, was presented to the Living of *Welton* and *Elkington* in *Lincolnshire*, where he past about twenty Years of his Life.—In the Year 1712, he was installed Archdeacon of *Stowe* and Prebend of *Lincoln*.—He acquired a great Reputation by his Writings, more especially his History of *England*, which, tho' violently attacked by *Oldmixon*, is still held in considerable Estimation.—In the dramatic Way he has produced nothing

## E D

original, nor any thing intended for theatrical Representation, but has, however, favoured the World with very good Translations, from *Plautus* and *Terence*, of the nine following Comedies, *viz.*

1. *Adelphi.* C.
2. *AMPHYTRION.* C.
3. *Andria.* C.
4. *EPIDICUS.* C.
5. *Eunuchus.* C.
6. *Heautontimorumenos.*
7. *Hecyra.*
8. *PHORMIO.*
9. *Rudens.*

Mr. *Echard* died in 1730.

**EDWARDS**, Mr. *Richard*.—

This very early Writer was born in *Somersetshire* in 1523, was admitted a Scholar of *Corpus Christi* College in *Oxford*, under the Tutition of *George Etheridge*, May 11, 1540.—In the Beginning of 1547, being only twenty four Years of Age, he was elected a Student of the upper Table of *Christ Church*, at its Foundation by King *Henry VIII.* and the same Year took his Degree as Master of Arts.—In the Beginning of Queen *Elizabeth* he was made one of the Gentlemen of her Chapel, and Teacher of Music to the Children of the Choir.—*Chetwood* asserts, but on what Foundation I know not, that he had a Licence granted him by that Monarch to superintend the Children of the Chapel as her Majesty's Company of Comedians; or, in other Terms, had a Patent as Manager of a Theatre Royal in that Reign. Be that as it will, it is certain that he was esteemed both an excellent Poet and Musician, as many of his Compositions in Music (for he was not only skilled in the executive, but also in the theoretical Part of that Science) and his Works in Poetry do shew; for which he was highly valued



valued by those that knew him, especially his Associates in *Lincoln's-Inn*, of which Society he was not only a Member, but in some Respects an Ornament.

He is almost one of our first dramatic Writers, having left behind him three Pieces, which were represented on the Stage, the earliest of which is dated as soon as 1562.—Their Titles are;

1. *DAMON and PYTHIAS*.  
Com.

2. *PALÆMON and ARCYTE*.  
Com. in two Parts.

The first of these was acted at Court and in the University, and is reprinted in the first Vol. of *Doddsley's Collection of old Plays*.—Of the latter *Wood* has furnished us with the following Anecdote, *viz.* that being acted in *Christ Church Hall*, 1566, before Queen *Elizabeth*, her Majesty was so much delighted with it, that sending for the Author to her, she was pleased to give him many Thanks, with Promise of Reward for his Pains.—He also tells us, that in the said Play was acted a Cry of Hounds in the Quadrant upon the Train of a Fox in the hunting of *Theseus*; with which the young Scholars, who stood in the remoter Parts of the Stage and in the Windows, were so much taken and surprized, supposing it had been real, that they cried out, *there, there—he's caught, he's caught*.—All which the Queen, merrily beholding, said, *Oh! excellent! those Boys in very Truth are ready to leap out of the Windows to follow the Hounds*.—He adds moreover, that at a Sort of private Rehearsal of this Piece before the Queen's Arrival at *Oxford*, in the Presence of certain Courtiers, it was so well liked by them, that they said it far sur-

passed *Damon and Pythias*, than which they thought nothing could be better; nay, some even said, that if the Author proceeded to write any more Plays before his Death, he would certainly run mad.—This however was never put to the Test, for tho' he began some other dramatic Pieces, he never finished any but the above, Death taking him away, much lamented by all the ingenious Men of his Time, that very Year 1566.—He wrote several Poems, which were published after his Death, together with those of some other Authors, in a Collection entitled, *A Paradise of dainty Devises*, 1578.—And when he was in the Extremity of his last Sickness, he wrote a Poem on that Occasion, which was esteemed a good Piece, entitled, *Edwards's Soulnkil, or the Soules Knell*.

*ELIZABETH, Queen*.—Our Readers may perhaps be surprized to find the Name of this illustrious Princess among the Catalogue of our dramatic Writers, as it is well known that there is no Piece extant as hers.—Yet it would be an inexcusable Omission in a Work of this Nature, were we to pass over unnoticed the Information which Sir *Robert Naunton* and others have given us, that this Princess, for her own private Amusement, translated one of the Tragedies of *Euripides* from the Greek; tho' which particular Play it was they have none of them specified.—To attempt any Account of the Events of the Life and Reign of this illustrious Sovereign, besides that it would far o'erleap the Bounds of this Work, would be an Act of absolute Superfluity, as it has been so well and amply executed by many Historians of great Abilities.—We shall

shall only here observe, that the Circumstance on which we have here had Occasion to mention her, is one Testimonial among many of that Eminence in Learning which she maintained, and that she not only was perfect Mistress of most of the living Languages, but was also equally well acquainted with the dead ones, and conversant with the Labours of the Ingenious in Ages far remote.

ESTCOURT, Mr. Richard.—This Gentleman was an Actor as well as a Writer.—He was born at *Tewksbury* in *Gloucestershire*, according to *Cbetwood*, (General Hist. of the Stage, p. 140) in 1668, and received his Education at the *Latin School* of that Town, but having an early Inclination for the Stage, he stole away from his Father's House at fifteen Years of Age, and joined a travelling Company of Comedians then at *Worcester*, where, for fear of being known, he made his first Appearance in *Woman's Cloaths*, in the Part of *Roxana* in *Alexander the Great*.—But this Disguise not sufficiently concealing him, he was obliged to make his Escape from a Pursuit that was made after him, and, under the Appearance of a Girl, to make the best of his Way to *Chipping Norton*.—Here however being discover'd, and overtaken by his Pursuers, he was brought back to *Tewksbury*, and his Father, in order to prevent such Excursions for the future, soon after carried him up to *London*, and bound him Apprentice to an Apothecary in *Hatton Garden*.—From this Confinement Mr. *Cbetwood*, who probably must have known him, and perhaps had these Particulars from his own Mouth, tells us, that he broke

away, and passed two Years in *England* in an itinerant Life; but *Jacob*, and *Whincop* after him, say that he set up in Business, but not finding it succeed to his Liking, quitted it for the Stage.—Be this however as it will, it is certain that he went over to *Ireland*, where he met with good Success on the Stage, from whence he came back to *London*, and was received in *Drury Lane Theatre*.—His first Appearance there was in the Part of *Dominic* the *Spanish Fryar*, in which, altho' in himself but a very middling Actor, he established his Character by a close Imitation of *Leigh*, who had been very celebrated in it.—And indeed, in this and all his other Parts, he was mostly indebted for his Applause to his Powers of Mimickry, in which he was inimitable, and which not only at Times afforded him Opportunities of appearing a much better Actor than he really was, by enabling him to copy very exactly several Performers of capital Merit, whose Manner he remember'd and assum'd, but also by recommending him to a very numerous Acquaintance in private Life, secur'd him an Indulgence for Faults in his public Profession, that he might otherwise perhaps never have been pardoned; among which he was remarkable for the Gratification of that "*pitiful Ambition*," as *Shakespeare* justly stiles it, and for which he condemns the low Comedians of his own Time, of imagining he could help his Author, and for that Reason frequently throwing in Additions of his own, which the Author not only had never intended, but perhaps would have considered as most opposite to his main Intention.

*Estcourt*

*Escourt* however, as a Companion, was perfectly entertaining and agreeable, and Sir *Richard Steele*, in the *Spectator*, records him to have been not only a sprightly Wit, but a Person of easy and natural Politeness.—In a Word, his Company was extremely courted by every one, and his Mimickry so much admir'd, that Persons of the first Quality frequently invited him to their Entertainments, in order to divert their Friends with his Drollery, on which Occasions he constantly received very handsome Presents for his Company.—Among others he was a great Favourite with the great Duke of *Marlborough*, and at the Time that the famous *Beef Steak Club* was erected, which consisted of the chief Wits and greatest Men in the Kingdom, Mr. *Escourt* had the Office assign'd him of their *Providore*, and as a Mark of Distinction of that Honour, he us'd, by Way of a Badge, to wear a small Gridiron of Gold, hung about his Neck with a Green Silk Ribband.—He quitted the Stage some Years before his Death, which happened in 1713, when he was interred in the Parish of *St. Paul's, Covent Garden*, where his Brother Comedian, *Joe Haines*, had been buried a few Years before.—He left behind him two dramatic Pieces, *viz.*

1. *Fair Example.* C.

2. *PRUNELLA.* Interlude.

The latter of these was only a Ridicule on the Absurdity of the *Italian Operas*, at that Time, in which not only the unnatural Circumstance was indulged of Music and Harmony attending on all, even the most agitating Passions, but also the very Words themselves which were to accompany that Music, were writ-

ten in different Languages, according as the Performers who were to sing them happened to be, *Italians* or *English*.

ETHEREGE, Sir George, Knt.—This Gentleman, so remarkable for his Wit and Gallantry, flourished in the Reigns of *Cha. II.* and *James II.*—He was descended from a very good and ancient Family in *Oxfordshire*, and was born about the Year 1636.—It is supposed that he received the early Parts of his Education at the University of *Cambridge*, tho' it does not appear that he made any long Residence there, an Inclination for seeing the World having led him to travel into *France* when he was very young.—On his Return, he for some Time studied the Municipal Laws of this Kingdom at one of the Inns of Court, but finding that Kind of Study too heavy for his volatile and airy Disposition, and consequently making but little Progress in it, he soon quitted it for Pleasure and the Pursuit of gayer Accomplishments.

In 1664, he brought on the Stage his Comedy of the *Comical Revenge*, or *Love in a Tub*, which met with good Success, and introduced him to the Intimacy of the Earl of *Dorset*, with whom, as well as other leading Wits, such as the Duke of *Buckingham*, Lord *Rochester*, Sir *Charles Sedley*, &c. his easy unreserved Conversation and happy Address render'd him a very great Favourite.—The Success of this inspir'd him to the Writing of a still better Comedy, *viz.* *She wou'd if she cou'd*.—This Piece rais'd great Expectations of frequent Additions to the Amusements of the Theatre from so able a Pen; but Mr. *Etherege* was too much addicted to Pleasure, and had too few

few Incitements from Necessity, for him to give any constant Application to the *Belles Lettres*, which he made only the Amusement of a few leisure Moments.—So that he produced but one Play more, and that not till eight Years after the preceding one.—This was the *Man of Mode*, which is perhaps the most elegant Comedy, and contains more of the real Manners of high Life than any one the *English* Stage was ever adorned with.—This Piece he has dedicated to the beautiful Duchess of *York*, in whose Service he then was, and who had so high a Regard for him, that when, on the Accession of King *James II.* she came to be Queen, she procur'd his being sent Ambassador first to *Hamburg* and afterwards to *Ratisbon*, where he continued till after his Majesty quitted this Kingdom.—Our Author was addicted to certain gay Extravagances, such as Gaming, and a most unbounded Indulgence in Wine and Women, and as by the latter of these Intemperances he had greatly damaged his Countenance (for otherwise he was a handsome Man, being fair, slender and genteel) so by the former he had greatly impaired his Fortune; to retrieve which he paid his Addresses to a rich Widow; but she being an ambitious Woman, had determined not to condescend to a Marriage with any Man who could not bestow a Title on her, on which Account he was obliged to purchase a Knight-hood.—It does not appear whether he had any Issue by this Lady, but by *Mrs. Barry* the Actress, with whom he lived for some Time, he had one Daughter, on whom he settled a Fortune of five or six thousand Pounds; she however died very young.

None of the Writers have exactly fixed the Period of *Sir George's* Death, tho' all seem to place it not long after the Revolution.—Some say that on that great Event he followed his Master King *James* into *France*, and died there.—But the Authors of the *Biographia Britannica* mention a Report that he came to an untimely Death, by an unlucky Accident at *Ratisbon*; for that, after having treated some Company with a liberal Entertainment at his House there, where he had taken his Glass too freely, and being, thro' his great Complaisance, too forward in waiting on his Guests at their Departure, flushed as he was, he tumbled down Stairs, and broke his Neck, and so fell a Martyr to Jollity and Civility.

*Sir George Etherege* seems to have been perfectly formed for the Court and Age he lived in.—By the Letters which pass'd between him and the Duke of *Buckingham*, the Earl of *Rocheſter* and *Sir Charles Sedley*, he appears to have been thoroughly a Libertine in Speculation as well as Practice, yet possess'd all that Elegance of Sentiment, and easy Affability of Address, which are ever the Characteristics of true Gallantry, but which the Libertines of the present Age seem to have very little Idea of. As a Writer, he certainly was born a Poet, and seems to have been possess'd of a Genius whose Vivacity needed no Cultivation; for we have no Proofs of his having been a Scholar.—His Works have not, however, escaped Censure, on Account of that Licentiousness which in the general runs thro' them, which render them dangerous to young unguarded Minds, and the more so for the lively and genuine

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genuine Wit with which it is gilded over, and which has therefore justly banished them from the Purity of the present Stage.

Sir *George* left behind him only the three dramatic Pieces we have before-mentioned, *viz.*

1. *Comical Revenge.* C.
2. *Man of Mode.* C.
3. *She wou'd if she cou'd.* C.

## F.

**F**ABIAN, Mr. *Thomas*.—All I find mentioned of this Author is, that he was sometime one of the Footmen to *K. George* the second, when Prince of *Wales*, and that he wrote one dramatic Piece, which was acted without Success, called,

*Trick upon Trick.* Farce.

FANE, Sir *Francis*, jun. Knt. of the *Bath*.—This honourable Author lived in the Reign of King *Charles II.*—He was Grandson to the Earl of *Westmoreland*, (his Father being one of that Nobleman's younger Sons) and resided for the most Part at *Fulbeck* in *Lincolnshire*.—He was appointed, by the Duke of *Newcastle*, Governor, first of *Doncaster*, and afterwards of *Lincoln*. *Largbaine* gives the highest Commendations of his Wit and Abilities, and indeed other of his Contemporaries have paid him high Compliments. — Besides some Poems he has left the following dramatic Pieces, *viz.*

1. *Love in the Dark.* C.
2. *Masque for Lord ROCHES-TER'S VALENTINIAN.*
3. *Sacrifice.* Trag.

FANSHAW, Sir *Richard*, Bart.  
—This Gentleman was the tenth

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and youngest Son of Sir *Henry Fanshawe*, of *Ware-Park* in *Hertfordshire* (who had been created a Baronet by King *Charles I.* at the Siege of *Oxford*) and Brother to the Right Honourable *Thomas Lord Viscount Fanshawe*.—He was born in 1607, and received the first Rudiments of Learning from that famous Grammarian and Critic *Thomas Farnaby*, and completed his Studies at the University of *Cambridge*, from whence he set out on his Travels for the Attainment of farther Accomplishments.—At his Return, his promising Abilities recommended him to the Favour of King *Charles I.* who, in the Year 1635, appointed him Resident at the Court of *Spain*, for the adjusting of some Points in Dispute between the two Powers.

On the breaking out of the Rebellion he returned to *England*, and attaching himself with great Firmness to the Royal Cause, became intrusted in many very important Affairs, particularly the Trust of Secretary to the Prince of *Wales*, whom he attended in many of his Journeys.

In 1648 he was made Treasurer of the Navy under Prince *Rupert*, which Post he kept till Sept. 2, 1650, when he was created a Baronet, and sent an Envoy Extraordinary to *Spain*.—From thence being recalled to *Scotland*, where the King was, he served as Secretary of State till the fatal Battle of *Worcester*, in which he was taken Prisoner, and committed for a long Time to close Confinement in *London*, till at length, on Account of his Health, he was admitted to Bail.

In Feb. 1659 he repair'd to the King at *Breda*, and returning to *England* at the Restoration, it was expected he would have been appointed

appointed Secretary of State.—He was, however, only made Master of Requests, an honourable and lucrative Employment, and Secretary for the *Latin Tongue*.

In 1661, at which Time he was one of the Burgeſſes in Parliament for the Univerſity of *Cambridge*, he was ſworn a Privy Counſellor for *Ireland*, and ſent firſt as Envoy Extraordinary, but afterwards endowed with a Plenipotentiary Commiſſion to the Court of *Portugal*, where he negotiated a Marriage between his Maſter King *Charles II.* and the Infanta Donna *Catharina*, Daughter to King *John VI.*—Being recalled in 1663, he was ſworn of the Privy Council, and, in *February* 1661, ſent Ambaſſador to the Court of *Madrid*, to negotiate a Treaty of Commerce.—During his Reſidence there King *Philip* died, and Sir *Richard*, availing himſelf of the Minority of his Son and Succeſſor, put the finiſhing Hand to a Peace with *Spain*, a Treaty for which was ſigned at *Madrid*, Dec. 6. 1665.—Having thus fully executed his Commiſſions, he was preparing for his Return to *England*, when, on the 14th of *June* 1666, he was ſeized at *Madrid* with a violent Fever, which, on the 26th of the ſame Month, the very Day he had appointed for ſetting out on his Journey, put an end to his valuable Life, in the 59th Year of his Age.—His Body being embalmed, was conveyed by Land to *Calais*, and ſo to *London*, from whence, being carried to *All-ballets Church* in *Hertford*, his Lady and all his ſurviving Children attending, it was depoſited in the Vault of his Father-in-Law, Sir *John Hariſon*, by whoſe

eldeſt Daughter Sir *Richard* had ſix Sons and eight Daughters, of whom however he left only one Son and four Daughters behind him.

Here it remained till the 18th of *May* 1671, on which Day it was removed into the Pariſh Church of *Ware*, in the ſaid County, and there laid in a new Vault made or purchaſed on Purpoſe for him and his Family, over which was erected an elegant Monument for him and his Lady; being near the old Vault where all his Anceſtors of *Ware Park* lay interred.

His General Character is very conciſely conveyed by the Author of the ſhort Account of his Life prefixed to his Letters, who ſays of him, “That he was remarkable for his Meekneſs, Sincerity, Humanity and Piety, and “was alſo an able Statesman and “a great Scholar, being in particular a compleat Maſter of “ſeveral Modern Languages, eſpecially the *Spaniſh*, which he “ſpoke and wrote with as much “Advantage as if he had been a “Native.”

As to his Writings, there are few excepting his Letters during his Embaſſies (and which were not publiſhed till 1702, in 8vo) that are original.—The moſt being Tranſlations, and written, as it ſhould ſeem, by Way of Amuſement and Relaxation during his Confinement.—One of theſe Tranſlations is from the *Italian* of the celebrated *Guarini*, the other from the *Spaniſh* of *Antonio de Mendoza*.—Their Names are as follow,

1. *Il Paſtor Fido*. Paſtoral.
2. *Querer per ſolo querer*. Play of three Acts.

N. B. To this Piece is added  
[ M ] another,

another, a Translation from the same *Spanish* Author, entitled,

3. *Fiestas de Aranjuez.*

Besides these he translated into *Latin* Verse a Pastoral, written by *Fletcher*, entitled

The *Faithful Shepherds*, to which he has prefix'd the *Italian* Title of

4. *La Fida Pastora.*

FALKLAND, *Henry Carey*, Lord Viscount.—This learned Nobleman, whom we find so justly celebrated by Mr. *Cowley*, was the only Son of Sir *Lucius Carey*, the great Lord *Falkland*, who died gloriously in the Field of Honour and in the Support of his King, at the famous Battle of *Newbury*, Sept. 20, 1643.—His Mother's Name was *Lettice*, a Daughter of Sir *Richard Morison*.—In what Year he was born I have not been able to trace, but find him to have married a *Margaret*, Daughter of *Anthony Hungerford*, Esq; and that he died in 1663.—He seems to have inherited the Virtues of his Father, having render'd himself eminent and very greatly respected both at Court, in the Senate, and in his County of *Oxfordshire*, of which he was Lord Lieutenant, not only for his extraordinary Parts, but also for his heroic Spirit.—*Langbaine* tells us that he was cut off in the Prime of his Years (which indeed he must have been, his Father having been no more than 34 Years of Age when he was kill'd, and this Son surviving him only by twenty Years) and that he was as much mis'd and regretted when dead, as he had been beloved and respected while living.—He left one Play behind him, which, altho' it contains a great Deal of true Wit and Satire, yet it seems dubious whether it was

ever represented or not, as the Date of it's Publication is subsequent to that of it's Author's Death.—It is entitled,

The *Marriage Night*. T.

This Play is republished in *Dodley's* Collection of old Plays, Vol. X.

FARQUHAR, Mr. *George*.—

This Gentleman was descended from a Family of no inconsiderable Rank in the North of *Ireland*, his Father being a Clergyman, and, according to some, Dean of *Armagh*.—Our Author was born at *Londonderry* in 1678, where he received the Rudiments of Erudition, and from whence, as soon as he was properly qualified, he was sent to the University of *Dublin*, in 1694.—He had given very early Testimony of a promising Genius, and discover'd even at ten Years of Age a strong Inclination for the Service of the Muses.—By the Progress he made in his Studies at the University, he acquired a considerable Reputation, but does not appear to have taken any Degree there, for the natural Liveliness and Volatility of his Disposition soon render'd him weary of an Academic Life.—The polite Entertainments of the Town more forcibly attracted his Attention, but among them all none seem'd to fix so strong a Claim on his Regards as the Theatre, of which he soon found in himself a Propensity for being not only a Spectator but a Performer.—His Intimacy with the celebrated Mr. *Wilks* might probably strengthen that Inclination in him, and when that Gentleman engaged himself to Mr. *Apbbury*, the Manager of the *Dublin* Theatre, Mr. *Farquhar* was soon introduced on the Stage thro' his Means.—In this Situation he continued no longer than

Part of one Season, nor made any very considerable Figure.—For tho' his Person was sufficiently in his Favour, and that he was possessed of the Requisites of a strong retentive Memory, a just Manner of speaking, and an easy and elegant Deportment, yet his natural Diffidence and Timidity, or what is usually termed the *Stage-Terror*, which he was never able to overcome, added to a thin Insufficiency of Voice, were strong Bars in the Way of his Success, more especially in Tragedy.—However, notwithstanding these Disadvantages, it is not improbable, as from his amiable private Behaviour he was very much esteemed, and had never met with the least Repulse from the Audience in any of his Performances, that he might have continued much longer on the Stage, but for an Accident which determined him to quit it on a sudden; for being to play the Part of *Guyomar* in *Dryden's Indian Emperor*, who kills *Vasquez*, one of the *Spanish* Generals, Mr. *Farquhar*, by some Mistake, took a real Sword instead of a Foil on the Stage with him, and in the Engagement wounded his Brother Tragedian, who acted *Vasquez*, in so dangerous a Manner, that, altho' it did not prove mortal, he was a long Time before he recovered it; and the Consideration of the fatal Consequences that might have ensued, wrought so strongly on our Author's humane Disposition, that he took up a Resolution never to go on the Stage again, or submit himself to the Possibility of such another Mistake.

Thus did Mr. *Farquhar* quit the Stage, at a Period of Life when few have even attempted to go on it, for at this Juncture he

could not have been much more than seventeen Years of Age, since some Time afterwards, when Mr. *Wilks*, being engaged again to *Drury Lane Theatre*, left *Dublin*, Mr. *Farquhar* accompanied him to *London*; and this Event happened no later than in the Year 1696, at which Time he was but eighteen.—Here his Abilities and agreeable Address met with considerable Encouragement, and in particular recommended him to the Patronage of the Earl of *Orrery*, who gave him a Lieutenant's Commission in his own Regiment, then in *Ireland*, which he held several Years, and in his military Capacity constantly behaved without Reproach, giving on many Occasions Proofs of great Bravery and Conduct.

But these were not all the Perfections which appear'd in Mr. *Farquhar*; and Mr. *Wilks*, who well knew his Humour and Abilities, and was convinced that he would make a much more conspicuous Figure as a dramatic Writer than as a theatrical Performer, never ceased his Solicitations on that Head, till he had prevailed on him to undertake a Comedy, which he completed and brought on the Stage in 1698.—This was his *Love and a Bottle*, a Comedy, which, tho' written by it's Author when under twenty Years of Age, yet contains such a Variety of Incidents and Character, and such a Sprightliness of Dialogue, as must convince us, that even then he had a very considerable Knowledge of the World, and a very clear Judgment of the Manners of Mankind; and the Success of it, even notwithstanding that Mr. *Wilks*, the Town's great Favorite in Comedy, had no Part in it, was equal to it's Desert.—Whether

ther this Play made it's Appearance before or after he received his Commission, does not seem very clear, but it is evident that his military Avocations did not check his dramatic Talents, but on the contrary rather improved them, since in many of his Plays, more especially in his *Recruiting Officer*, he has admirably availed himself of the Observations of Life and Character, which the Army was able so amply to supply him with.—And with such an easy Pleasantry, and yet so severe a critical Justice, has he rallied the Foibles, Follies and Vices even of those Characters that he might have been supposed the most partial to, that it has been observed, if he had not been himself an *Irishman* and an Officer, it would have been almost impossible for him to have avoided the Resentments which would probably have fallen on him for the Liberty he has taken in some of his Pieces with the Characters of some of the Gentlemen of the Army, as well as with those of a neighbouring Kingdom.

The Success of his first Play established his Reputation, and encouraged him to proceed, and the Winter Season of the Jubilee Year 1700, gave the Public his favorite Play of the *Constant Couple*, in which the gay airy Humour thrown into the Character of Sir Harry Wildair, were so well suited to Mr. Wilks's Talents, that they gave him such an Opportunity of Exertion, as greatly heightened his Reputation with the Public, and in great Measure repaid those Acts of Friendship which he had ever bestowed on Mr. Farquhar.—This Piece was played fifty-three Nights in the first Season, and has justly conti-

nued in high Esteem ever since. The following Year produced a Sequel to it; which, tho' much the most indifferent of all his Plays, yet met with tolerable Success, and indeed with much better than the Comedy of the *Inconstant*, which he gave to the Public two Years afterwards, viz. in 1703, and which vastly excelled it in Point of intrinsic Merit.—But the Failure of the last-mentioned Piece was entirely owing to the Inundation of Foreign Entertainments of Music, Singing, Dancing, &c. which at that Time broke in upon the *English* Stage in a Torrent, seem'd with a Magical Infatuation at once to take Possession of *British* Taste, and occasion'd a total Neglect of the more valuable and intrinsic Productions of our own Countrymen.

This little Discouragement, however, did not put a Stop to our Author's Ardor for the Entertainment of the Public, since we find him still writing till almost the Hour of his Death; his *Beaux Stratagem* having been written during his last Illness, and his Death happening during the Run of it.—Thus far I have had Occasion to mention the Dates of some of his Pieces, but as the chronological Order of them is not a Point of our Consideration in this Part of our Work, I shall only in this Place compleat my Account of his Plays, by giving an entire List of them as usual, in Alphabetical Order, as follows.

1. *Beau's Stratagem*. C.
2. *Constant Couple*. C.
3. *Inconstant*. C.
4. *Love and a Bottle*. C.
5. *Recruiting Officer*. C.
6. *Sir HARRY WILDAIR*. C.
7. *Stage*

7. *Stage Coach.* F. (assisted by *Motteux.*)

8. *Twin Rivals.* C.

As it has been generally imagined that in all his Heroes, he has intended to sketch out his own Character, it is reasonable to conjecture that his own Character must have born a strong Resemblance to that of those Heroes; who are in general a Set of young, gay, rakish Sparks, guilty of some Wildnesses and Follies, but at the same Time blessed with Parts and Abilities, and adorned with Courage and Honour.—It is not therefore to be wondered that from the few Letters of his which are extant in Print, we find him strongly susceptible of the tenderer Passions; and at the same Time treating them with great Vivacity and Levity.—His warmest Attachment, however, appears to have been to her whom he constantly styles his *dear Penelope*, who is supposed to have been the celebrated Mrs. *Oldfield*.—Nor is it at all wonderful, that he should find his Heart engaged by a Lady who possessed every Attraction both of Person and Conversation, and to whose Excellence in her Profession he owed much of the Success of his Pieces.—Nor that she should entertain a very peculiar Regard for a young Gentleman of Wit, Spirit and Gallantry, to whose first Notice of her she stood indebted for being on the Stage at all, and whose dramatic Labours afterwards afforded her many happy Opportunities of recommending herself to the Public Favour on it.—And now, as I have mentioned this Lady, it may not be amiss to explain the Hint thrown out above, that it was wholly owing to Captain *Fargubar* that

she became an Actress, which was in Consequence of the following Incident.

That Gentleman dining one Day at her Aunt's, who kept the *Mitre Tavern* in *St. James's Market*, heard Miss *Narcy* reading a Play behind the Bar.—This drew his Attention to listen for a Time, when he was so pleased with the proper Emphasis and agreeable Turn she gave to each Character, that he swore the Girl was cut out for the Stage.—As she had always expressed an Inclination for that Way of Life, and a Desire of trying her Fortune in it, her Mother, on this Encouragement, the next Time she saw Captain *Vanbrugh* (afterwards Sir *John*) who had a great Respect for the Family, acquainted him with Captain *Fargubar's* Opinion; on which he desired to know whether her Bent was most to Tragedy or Comedy.—Miss being called in, informed him, that her principal Inclination was to the latter, having at that Time gone thro' all *Beaumont* and *Fletcher's* Comedies, and the Play she was reading when Captain *Fargubar* dined there having been the *Scornful Lady*.—Captain *Vanbrugh* shortly after recommended her to Mr. *Christopher Rich*, who took her into the House at the Allowance of fifteen Shillings *per Week*.—However, her agreeable Figure and Sweetness of Voice, soon gave her the Preference, in the Opinion of the whole Town, to all the young Actresses of that Time, and the Duke of *Bedford*, in particular, being pleased to speak to Mr. *Rich* in her Favour, he instantly raised her to twenty Shillings *per Week*.—After which her Fame and Salary gradually increased, till at

length they both attained that Height which her Merit entitled her to.

Whether Mr. *Fargubar*'s Connections with this Lady extended beyond the Limits of mere Friendship, it is not my Intention here to enquire.—But of what Kind soever they were, it is evident they did not long interfere with any more regular Engagement; for in 1703 Capt. *Fargubar* was married, and according to general Report to a Lady of a very good Fortune; but in this Particular the Captain and the Public were both alike mistaken; for the real Fact was, that the Lady, who really had no Fortune at all, had fallen so violently in Love with our Author, that, determined to have him at any Rate, and judging perhaps very justly, that a Gentleman of his volatile and dissipated Humour would not easily be drawn into the Matrimonial Cage, without the Bait of some very considerable Advantage to allure him to it, she contrived to have it given out that she was possess'd of a large Fortune; and finding Means afterwards to let Mr. *Fargubar* know her Attachment to him, the united Powers of Interest and Vanity perfectly got the better of his Passion for Liberty, and they were united in the hymeneal Bands.—But how great was his Disappointment, when he found all his Prospects overclouded so early in Life (for he was then no more than four and twenty) by a Marriage from which he had Nothing to expect but an annual Increase of Family, and an Enlargement of Expence in Consequence of it far beyond what his Income would support.—Yet to his immortal Honour be it recorded, tho' he found himself thus deceived in a most essential

Particular, he never once was known to upbraid his Wife for it, but generously forgave an Imposition which Love for him alone had urg'd her to, and even behaved to her with all the Tenderness and Delicacy of the most indulgent Husband.

Mrs. *Fargubar*, however, did not very long enjoy the Happiness she had purchased by this Stratagem, for the Circumstances that attended this Union were in some Respect perhaps the Means of shortening the Period of the Captain's Life, for finding himself considerably involved in Debt in Consequence of their increasing Family, he was induced to make Application to a certain noble Courtier, who had frequently professed the greatest Friendship for him, and given him the strongest Assurances of intended Services.—This pretended Patron repeated his former Declarations, but expressing much Concern that he had nothing at present immediately in his Power, advised him to convert his Commission into Money to answer his present Occasions, and assur'd him that in a very short Time he would procure another for him.—*Fargubar*, who could not bear the Thoughts of his Wife and Family being in Distress, and was therefore ready to lay hold on any Expedient for their Relief, followed this Piece of Advice, and sold his Commission; but to his great Mortification and Disappointment found, on a Renewal of his Application to this inhuman Nobleman, that he had either entirely forgotten, or had never intended to perform, the Promise he had made him.—This distracting Frustration of all his Hopes fixed itself so strongly on our Author's Mind, that it soon brought on him a sure, the?

tho' not a very sudden Declension of Nature, which at length carried him off the Stage of Life in the latter End of *April 1707*, before he could well be said to have run half his Course, being not quite thirty Years of Age when he died.

Notwithstanding the several Disappointments and Vexations which this Gentleman met with during his short Stay in this transitory World, nothing seems to have been able to overcome the Readiness of his Genius or the easy Good-Nature of his Disposition; for he began and finished his well-known Comedy of the *Beaux Stratagem* in about six Weeks, during his last Illness, notwithstanding that he, for great Part of the Time, was extremely sensible of the Approaches of Death, and even foretold what actually happened, *viz.* that he should die before the Run of it was over.—Nay, in so calm and manly a Manner did he treat the Expectation of that fatal Event, as even to be able to exercise his wonted Pleasantry on the very Subject.—For while his Play was in Rehearsal, his Friend Mr. *Wilks*, who frequently visited him during his Illness, observing to him that Mrs. *Oldfield* thought he had dealt too freely with the Character of Mrs. *Sullen*, in giving her to *Archer*, without such a proper Divorce as might be a Security for her Honour,—*Oh*, replied the Author, with his accustomed Vivacity, *I will, if she pleases, save that immediately, by getting a real Divorce, marrying her myself, and giving her my Bond that she shall be a real Widow in less than a Fortnight.*—But nothing can give a more perfect Idea of that Disposition I have hinted at in him, than the very

laconic but expressive Billet which Mr. *Wilks* found after his Death among his Papers directed to himself, and which, as a Curiosity in its Kind, I cannot refrain from giving to my Readers; it was as follows,

*Dear Bob,*

“ I have not any Thing to  
“ leave thee to perpetuate my  
“ Memory, but two helpless  
“ Girls; look upon them some-  
“ times, and think of him that  
“ was, to the last Moment of  
“ his Life, thine,

*George Farquhar.*”

nor would it be doing Justice to Mr. *Wilks*'s Memory not to observe in this Place, that he paid the most punctual Regard to the Request of his dying Friend, by shewing them every Act of Regard, and when they became fit to be put out into the World, procured a Benefit for each of them for that Purpose.

Mr. *Farquhar*'s private Character may be fully gather'd from what has been already said, yet it may not be improper to observe, that from his Behaviour to his Wife, and his apparent Tenderness towards his Children, he must have been possessed of excellent moral Qualities, and deserved a much better Fate than what he met with.

As a Writer, the Opinions of Critics have been various; the general Character which has been given of his Comedies is, that the Success of most of them far exceeded the Author's Expectations; that he was particularly happy in the Choice of his Subjects, which he always took Care to adorn with a great Variety of Characters and Incidents; that his Style is pure and unaffected, his Wit natural and flowing, and his Plots generally well contrived.—

But

## F A

But then, on the contrary, it has been objected, that he was too hasty in his Productions; that his Works are loose, tho' indeed not so grossly Libertine as those of some other Wits of his Time; that his Imagination, tho' lively, was capable of no great Compass, and his Wit, tho' passable, not such as would gain Ground on Consideration.—In a Word, he seems to have been a Man of a Genius rather sprightly than great, rather flowing than solid; his Characters are natural, yet not over strongly mark'd, nor peculiarly heightened; yet, as it is apparent he drew his Observations from those he conversed with, and formed all his Portraits from Nature, it is more than probable, that if he had lived to have gained a more general Knowledge of Life, or his Circumstances had not been so straitened as to prevent his mingling with Persons of Rank, we might have seen his Plays embellished with more finished Characters, and adorned with a more polished Dialogue.

On the whole, however, his Pieces are very entertaining, and almost all of them, after near three-score Years have passed over them, are still some of the greatest Favorites of the Public.—His *Twin Rivals* has been consider'd by the Critics as his most perfect, regular and finish'd Play, yet it is far from standing in the same Rank of Preference with the Audience; which is one Instance among many that serve to evince that the Art of Pleasing in dramatic Writings, and more especially in Comedy, frequently depends on a certain Happiness, which cannot be reduc'd within the Limits of any didactic Rules or critical Investigation.

## F E

FENTON, *Elizab*, Esq;—This Gentleman was the youngest of twelve Children, and was born at a Town call'd *Shelton*, near *Newcastle under Line*, in *Staffordshire*, in which County are several Families of the Name of *Fenton*, all of whom are Branches from the same original Stock, which was a very ancient and honourable one.—Nor had he less Right to boast of the Antiquity of his Family on the Female Side, his Mother being lineally descended from one *Mare*, who was an Officer in *William the Conqueror's* Army.—All the Writers of his Life are silent as to the Date of his Birth, but agree that he was intended for the Ministry, to prepare him for which he was sent to the University of *Cambridge*, and enter'd of *Jesus College*.—Here however he embrac'd Principles very opposite to the Government, whereby he became disqualified for the taking Orders.—Soon after his quitting the University, he was entertained by the Earl of *Orrery* as his Secretary; but how long he continued in that Office does not clearly appear.—He seems indeed to have pass'd the most of his Time in the Country, among his Friends and Relations.—But whether he had any Thing of an independent Fortune, or was assisted by his eldest Brother, who had an Estate of a Thousand Pounds *per Annum*, and to whom he constantly paid an annual Visit, I have not been able to determine.—Certain, however, it is, that he was a Man of great Humanity and Tenderness, and of a most affable and genteel Behaviour, which Qualities, joined to his great Good Sense and literary Abilities, highly endear'd him.

him to all who knew him, and more especially to his Relations, by whom he was greatly careſ'd.

His Life, not being intermingled with any Affairs of public Buſineſs, was like that of moſt ſtudious Men, very barren of Incident.—It was, however, bleſt with an uninterrupted Calm, which he enjoy'd till the inevitable Stroke deprived the World of him and his Virtues, on the 13th of July 1730.—He died, and was buried at  *Eaſt Hampſtead Park, near Oakingham in Berksſhire*, leaving behind him the ſame fair Reputation he had carried with him thro' Life.—In ſhort, he was perhaps the very happieſt Man among the whole extenſive Number we ſhall have Occaſion to mention in the Courſe of this Work.—He had that good Fortune which rarely befalls Authors, of having his Merits acknowledged and reſpected during his Life-Time, without having laid himſelf open to the Jealouſy or Malevolence even of his Brother Writers.—And as, while living, he enjoy'd the Friendſhip of Mr. *Pope*, ſo after Death he received from that Poet the Tribute of a very elegant Epitaph, which is to be found in Mr. *Pope's* Works, and which more ſtrongly characterizes the Goodneſs of the Perſon it was written upon, than all that I could add on this Occaſion could poſſibly do.

Mr. *Fenton* wrote many Poems, but only one dramatic Piece, which is entitled,

MARIAMNE. T.

This however met with perhaps as much Applauſe as any Play that had appeared for many Years both before and after it; and indeed much more than could be expected under the diſadvantage-

ous Circumſtances that attended on it's firſt Appearance.—For, in Conſequence of the ill Behaviour of the Managers of *Drury Lane Theatre*, who, notwithſtanding repeated Promiſes to the contrary, had delayed bringing it on for three or four Years together, he was induced, and indeed adviſed by his Friends, to carry it to the Theatre in *Lincoln's-Inn-Fields*, where he was aſſur'd that his Inter'eſt ſhould be ſtrongly ſupported; and indeed theſe Promiſes were amply performed; for altho' that Theatre was then ſo entirely out of Favour with the Town, which in general is guided by Caprice and Faſhion alone, that for a long Time before the Managers had ſcarcely ever been able to defray their Charges, nay, frequently had acted to Audiences of five or ſix Pounds, the Merit of this Piece not only brought crowded Houſes for ſeveral Nights together, but ſeem'd by ſo doing to have turn'd the Current of public Favour into a new Channel, from which, during the Exiſtence of that Theatre, it never after ſo totally deviated, as it had done for a conſiderable while before.

FIELD, Mr. *Nathaniel*.—This Author lived in the Reigns of King *James I.* and King *Cha. I.* and was not only a Lover of the Muſes, but belov'd by them, and the Poets his Cotemporaries.—He was alſo an Actor, and appears to have been held in conſiderable Eſtimation in that Light; for we find his Name joined with thoſe of *Hemmings, Burbage, Condel*, &c. before the Folio Edition of *Shakeſpeare's* Works, and alſo in the *Dramatis Perſonæ* prefix'd to the *Cynthia's Revels* of *Ben Jonſon*.—He was alſo a great Favorite with *Maſſinger* and *Chapman*,

man, the latter of whom adopted him for his Son.—He wrote two dramatic Pieces, whose Titles are as follow,

1. *Amends for Ladies.* C.
2. *Woman is a Weather-Cock.* Com.

Besides these, he was concerned with *Massinger* in the writing of a very good Play, called,

*The Fatal Dowry*, on which two Authors since have formed the Ground-work of their respective Tragedies, viz. Mr. *Roué* that of his *Fair Penitent*, and *Aaron Hill* of one which he left behind him unfinished, by the Title of *The Insolvent*, or *Filial Piety*.

I have not been able to trace the just Period either of the Birth or Death of this Author.

**FIELDING, Henry, Esq;—** This well-known and justly celebrated Writer of our own Time, was born at *Sbarpham Park* in *Somersetshire*, April 22, 1707.—His Father *Edmund Fielding, Esq;* who was a younger Son of the Earl of *Denbigh*, was in the Army, and towards the Close of King *George I's* Reign or the Accession of *George II.* was promoted to the Rank of a Lieutenant-General.—His Mother was Daughter to Judge *Gold*, and Aunt to the present Sir *Henry Gold*, one of the Barons of the Exchequer.—This Lady, besides our Author, who seems to have been her first born, had another Son and four Daughters, one of the latter being the celebrated Miss *Fielding* now living, and Author of *David Simple*, the Countess of *Delwin*, the *Cry*, and many other very ingenious Pieces. And, in Consequence of his Father's second Marriage, Mr. *Fielding* had six half Brothers, all of whom are dead, excepting the

present Sir *John Fielding*, now in the Commission of the Peace for the Counties of *Middlesex, Surry, Essex*, and the Liberties of *Westminster*.

Our Author received the first Rudiments of his Education at home, under the Care of the Rev. Mr. *Oliver*, for whom he seems to have had no very great Regard, as he is said to have designed a Portrait of his Character in the very humorous yet detestable one of Parson *Trulliber*, in his *Joseph Andrews*.—When taken from under this Gentleman's Charge, he was removed to *Eton School*, where he had an Opportunity of cultivating a very early Intimacy and Friendship with several, who afterwards became the first Persons in the Kingdom, such as Lord *Lyttleton*, Mr. *Fox*, Mr. *Pitt*, Sir *Charles Hanbury Williams*, &c. who ever thro' Life retained a warm Regard for him.—But these were not the only Advantages he reaped at that great Seminary of Education; for by an assiduous Application to Study and the Possession of strong and peculiar Talents, he became, before he left that School, uncommonly versed in the *Greek* Authors, and a perfect Master of the *Latin* Classics.—Thus accomplished, at about eighteen Years of Age he left *Eton*, and went to *Leyden*, where he studied under the most celebrated Civilians for about two Years, at the Expiration of which Time, the Remittances from *England* not coming so regularly as at first, he was obliged to return to *London*.

In short, General *Fielding's* Family being very greatly increased by his second Marriage, as may be seen from what we have said above, it became impossible for him to make such Appointments for

for this his eldest Son, as he could have wished; the utmost that he could afford to allow him being no more than two hundred Pounds a Year, with which slender Income, - a strong Constitution, a lively Imagination, and a Disposition naturally but little formed for Oeconomy, he found himself his own Master, in a Place where the Temptations to every expensive Pleasure are so numerous, and the Means of gratifying them so easily attainable.—From this unfortunately pleasing Situation sprung the Source of every Misfortune or Uneasiness that Mr. *Fielding* afterwards felt thro' Life.—He very soon found that his Finances were by no Means adequate to the frequent Draughts made on him from the Consequences of the brisk Career of Dissipation which he had launched into; yet, as disagreeable Impressions never continued long upon his Mind, but only on the contrary roused him to struggle thro' his Difficulties with the greater Spirit and Magnanimity, he flatter'd himself that he should find his Resources in his Wit and Invention, and accordingly commenced a Writer for the Stage in the Year 1727, at which Time he had not more than attained the Completion of his twentieth Year.

His first Attempt in the Drama was a Piece called *Love in several Masques*, which, tho' it immediately succeeded the long and crowded Run of the *Provoked Husband*, met with a favourable Reception, as did likewise his second Play, which came out in the following Year, and was entitled, *The Temple Beau*.—He did not however meet with equal Success in all his dramatic Works, for he has even printed in the

Title Page of one of his Farces, as it was damned at the Theatre Royal in Drury Lane; and he himself informs us, in the general Preface to his Miscellanies, that for the *Wedding Day*, tho' acted six Nights, his Profits from the House did not exceed Fifty Pounds.—Nor did a much better Fate attend on some of his earlier Productions, so that, tho' it was his Lot always to write from Necessity, he would probably, notwithstanding his Writings, have laboured continually under that Necessity, had not the Severity of the Public and the Malice of his Enemies met with a noble Alleviation from the Patronage of several Persons of distinguished Rank and Character, particularly the late Dukes of *Richmond* and *Roxburgh*, *John Duke of Argyle*, the present Lord *Lyttleton*, &c. the last-named of which Noblemen not only by his Friendship softened the Rigour of our Author's Misfortunes while he lived, but also by his generous Ardour has vindicated his Character and done Justice to his Memory after Death.

About six or seven Years, after Mr. *Fielding's* commencing a Writer for the Stage, he fell in Love with and married one Miss *Craddock*, a young Lady from *Salisbury*, possessed of a very great Share of Beauty, and a Fortune of about fifteen hundred Pounds, and about the same Time his Mother dying, an Estate at *Stower* in *Dorsetshire*, of somewhat better than two hundred Pounds per Annum came into his Possession.—With this Fortune, which, had it been conducted with Prudence and Oeconomy, might have secured to him a State of Independence for Life, and with the Helps it might have derived from the

the Productions of a Genius unincumber'd with Anxieties and Perplexity; might have even afforded him an affluent Income; with this, I say, and a Wife whom he was fond of to Distraction, and for whose Sake he had taken up a Resolution of bidding Adieu to all the Follies and Intemperances to which he had addicted himself in that short but very rapid Career of a Town Life which he had run, he determined to retire to his Country Seat, and there reside entirely.

But here, in Spite of this prudent Resolution, one Folly only took Place of another, and Family Pride now brought on him all the Inconveniences in one Place, that youthful Dissipation and Libertinism had done in another.—The Income he possess'd, tho' sufficient for Ease and even some Degree of Elegance, yet was in no Degree adequate to the Support of either Luxury or Splendour.—Yet, fond of Figure and Magnificence, he incumber'd himself with a large Retinue of Servants, and his natural Turn leading him to a Fondness for the Delights of Society and Convivial Mirth, he threw wide open the Gates of Hospitality, and suffer'd his whole Patrimony to be devour'd up by Hounds, Horses and Entertainments.—In short, in less than three Years, from the mere Passion of being esteem'd a Man of great Fortune, he reduced himself to the displeasing Situation of having no Fortune at all; and thro' an Ambition of maintaining an open House for the Reception of *every one else*, he soon found *himself* without a Habitation which he could call his own.—In a Word, by a Desire, as *Shakespeare* expresses it,

— of shewing a more swelling  
Port  
Than his faint Means would grant  
Continuance,

he was, in the Course of a very short Period, brought back to the same unfortunate Situation which he had before experienced; but with this Aggravation to it, that he could now have none of those Resources in future to look forward to, which he had thus indiscreetly lavished.—He had undermined his own Supports, and had now nothing but his own Abilities to depend on for the Recovery of what he had so wantonly thrown from him, an easy Competence.—Not discouraged, however, he determined to exert his best Abilities, betook himself closely to the Study of the Law, and after the customary Time of Probation at the *Temple*, was called to the Bar, and made no inconsiderable Figure in *Westminster Hall*.

To the Practice of the Law Mr. *Fielding* now applied himself with great Assiduity both in the Courts here and on the Circuits, so long as his Health permitted him, and it is probable would have risen to a considerable Degree of Eminence in it, had not the Intemperances of his early Parts of Life put a Check, by their Consequences, to the Progress of his Success.—In short, tho' but a young Man, he began now to be molested with such violent Attacks from the Gout, as render'd it impossible for him to be as constant at the Bar as the Laboriousness of his Profession required, and would only permit him to pursue the Law by Snatches, at such Intervals as were free from Indisposition.—

However,

However, under these united Severities of Pain and Want, he still found Resources in his Genius and Abilities.—He was concerned in a political Periodical Paper, called the *Champion*, which owed it's principal Support to his Pen; a Pen which seems never to have lain idle, since it was perpetually producing, almost as it were extempore, a Play, a Farce, a Pamphlet, or a News-paper, but whose full Exertion of Power seem'd reserved for a Kind of Writing different from, and indeed superior to, them all; nor will it perhaps be necessary in Proof of this more than to mention his celebrated Novels of *Joseph Andrews* and *Tom Jones*, which are too well known and too justly admired to leave us any Room for expatiating on their Merits.—Precarious, however, as this Means of Subsistence unavoidably must be, it was scarcely possible he should be enabled by it to recover his shattered Fortunes, and was therefore at length obliged to accept of the Office of an acting Magistrate in the Commission of the Peace for the County of *Middlesex*, in which Station he continued till pretty near the Time of his Death;—an Office however which seldom fails of being hateful to the Populace, and of Course liable to many infamous and unjust Imputations, particularly that of Vengality; a Charge which the Ill-natur'd World, not unacquainted with Mr. *Fielding's* Want of Oeconomy and Passion for Expence were but too ready to cast upon him.—Yet from this Charge Mr. *Murphy*, in the Life of this Author, prefixed to a late Edition of his Works, has taken great Pains to exculpate him, as has likewise Mr. *Fielding* himself, in his *Voyage*

to *Lisbon*, which was not only his last Work, but may with some Degree of Propriety be consider'd as the last Words of a dying Man; that Voyage having been undertaken only as a *dernier Resort* in one last desperate Effort for the Preservation of Life, and the restoring a Constitution broken with Chagrin, Distress, Vexation and public Business; for his Strength was at that Time entirely exhausted, and in about two Months after his Arrival at *Lisbon*, he yielded his last Breath; in the forty eighth Year of his Age, and of our Lord 1754.

Mr. *Fielding's* Genius, as I have before observed, was most superior in those strong, lively and natural Paintings of the Characters of Mankind, and the Movements of the human Heart, which constitute the Basis of his Novels, yet, as Comedy bears the closest Affinity to this Kind of Writing, his dramatic Pieces, every one of which is comic, are far from being contemptible.—His Farces and Ballad Pieces, more especially, have a Sprightliness of Manner, and a Feasibility of Character, which it is impossible to avoid the being agreeably entertained by, and in those among them which he has in any Degree borrowed from *Moliere* or any other Writer, he has done his Original great Honour and Justice by the Manner in which he has handled the Subject.—The Number and Titles of his dramatic Works are as follows.

1. *Author's Farce.* C.
2. *Coffeehouse Politician.* C.
3. *Covent Garden Tragedy.* F.
4. *Debauchees.* C.
5. *Don QUIXOTE in England.* Com.
6. *EURIDICE.* F.

[ N ]

EURIDICE

## F I

7. *EURIDICE bis's'd.* F.
8. *Grubstreet Opera.*
9. *Historical Register.* C.
10. *Interlude between JUPITER, JUNO, and MERCURY.*
11. *Intriguing Chambermaid.* B. Farce.
12. *Letter Writers.* C.
13. *Lottery.* Ballad Farce.
14. *Miser.* C.
15. *Miss LUCY in Town.* F.
16. *Mock Doctor.* Ball. Farce.
17. *Modern Husband.* C.
18. *Old Man taught Wisdom.* Ball. Farce.
19. *PASQUIN.* C.
20. *PLUTUS the God of Riches.* Com. (Assisted by Mr. Young.)
21. *Temple Beau.* C.
22. *Tragedy of Tragedies.*
23. *Tumble down Dick.* F.
24. *Wedding Day.* C.

As to Mr. Fielding's Character, as a Man, it may in great Measure be deduced from the Incidents I have above related of his Life, but cannot perhaps be with more Candour set forth than by his Biographer Mr. Murphy, in the Work I before made Mention of, and with some of whose Words therefore I shall close this Article.

" It will be, says that Gentle-  
 " man, an humane and generous  
 " Office to set down to the Ac-  
 " count of Slander and Defama-  
 " tion, a great Part of that Ab-  
 " use which was discharged a-  
 " gainst him by his Enemies in  
 " his Life-Time ; deducing how-  
 " ever from the whole this use-  
 " ful Lesson, *that quick and warm*  
 " *Passions should be early controuled,*  
 " *and that Dissipation and extra-*  
 " *wagant Pleasures are the most*  
 " *dangerous Palliations that can be*  
 " *found for Disappointments and*  
 " *Vexations in the first Stages of*

## F I

" *Life.*—We have seen, adds he,  
 " how Mr. *Fielding* very soon  
 " squander'd away his small Pa-  
 " trimony, which, with Oeco-  
 " nomy, might have procur'd  
 " him Independence;—we have  
 " seen how he ruined, into the  
 " Bargain, a Constitution, which  
 " in it's original Texture seem'd  
 " formed to last much longer.—  
 " When Illness and Indigence  
 " were once let in upon him, he  
 " no longer remained the Master  
 " of his own Actions ; and that  
 " nice Delicacy of Conduct which  
 " alone constitutes and preserves  
 " a Character, was occasionally  
 " obliged to give Way.—When  
 " he was not under the imme-  
 " diate Urgency of Want, those  
 " who were intimate with him  
 " are ready to aver, that he had  
 " a Mind greatly superior to any  
 " Thing mean or little ; when  
 " his Finances were exhausted,  
 " he was not the most elegant in  
 " his Choice of the Means to  
 " redress himself, and he would  
 " instantly exhibit a Farce or a  
 " Puppet-Shew, in the *Haymar-*  
 " *ket Theatre*, which was wholly  
 " inconsistent with the Profession  
 " he had embarked in.—But his  
 " Intimates are Witness how  
 " much his Pride suffer'd when  
 " he was forced into Measures of  
 " this Kind.—No Man having a  
 " juster Sense of Propriety, or  
 " more honourable Ideas of the  
 " Employment of an Author and  
 " a Scholar."

FILMER, Mr. Edward.—  
 This Gentleman was a Doctor of  
 Civil Law: He was ever a strong  
 Advocate for dramatic Writings,  
 which, together with the Pro-  
 fessors of dramatic Poetry, he has  
 warmly defended against their fu-  
 rious Enemy and Opponent Je-  
 remy Collier.—In the Decline of  
 his Life he produced a Play,  
 which,

which, tho' it bears strong Testimony to the Understanding and Abilities of the Author, yet failed of Success on the Stage for the Want of that Force and Fire, which it is probable the Doctor, in a less advanced Time of Life, would have been able to have bestowed on it.—The Piece is entitled,

*The Unnatural Brother.* T.

What Time this Author was born or died I have not been able to trace; yet, from what I have said, it will appear that he must have lived in the Reigns of *Charles I.* *Charles II.* and *James* the second, as the Date of his Play is in 1697, at which Time, as I before observed, he was of an advanced Age.—It should seem, however, that he lived for some Years afterwards, at least if the Edition which I have of his *Defence of Stage Plays* against *Collier* is the first, as that is dated in 1707.

*FISHBOURNE, Mr.*—This Gentleman belonged to the Inns of Court, and is only mentioned here by Way of perpetuating that Infamy which he has justly incurred, by being known to be the Author of a dramatic Piece, entitled,

*SODOM.*

This Play is so extremely obscene, and beyond all Bounds indecent and immoral, that even the Earl of *Rochester*, whose Libertinism was so professed and open, and who scarcely knew what the Sense of Shame was, could not bear to undergo the Imputation of being the Author of this Piece (which, in Order to make it sell, was published with initial Letters in the Title, intended to misguide the Opinion of the Public, and induced them to fix it on that Nobleman) and

published a Copy of Verses to disclaim his having had any Share in the Composition.—Nor has it indeed any Spark of Resemblance to Lord *Rochester's* Wit, could that even have attoned (which however it could by no Means have done) for the abominable Obscenity.—To such Lengths did the Licence of that Court induce Persons to imagine they might proceed in Vice with full Impunity.

*FLECKNOE, Richard, Esq;*—This Writer lived in the Reign of King *Charles II.*—He is said to have been originally a Jesuit, and, in Consequence of that Profession, to have had Connections with most of the Persons of Distinction in *London*, who were of the *Roman Catholic* Persuasion.—The Character that *Langbaine* gives of him is, that his Acquaintance with the Nobility was more than with the Muses, and that he had a greater Propensity to Rhyming than Genius for Poetry.

He wrote many Things both in Prose and Verse, more especially the latter, and has left behind him five dramatic Pieces, only one of which he could ever obtain the Favour of having acted, and that met with but indifferent Success.—Their Titles are;

1. *Damoiselles a-la-Mode.* C.

2. *ERMINIA.* T. C. *Vid.*

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3. *Lowe's Dominion.* Dramatic Pastoral.

4. *Lowe's Kingdom.* Pastoral Com.

5. *Marriage of OCEANUS and BRITANNIA.* Masque.

The Author, however, wrapped up in his own Self-Opinion, has carried off this Disappointment in a Manner extremely cavalier and almost peculiar to himself;

[ N 2 ]

for,

for, in the Preface to his *Demoi-selles a-la-Mode*, which had been refused by the Players, he has these very remarkable Words. "For the acting this Comedy," says he, "those who have the Government of the Stage have their Humour, and would be intreated; and I have mine, and won't intreat them; and were all dramatic Writers of my Mind, they should wear their old Plays Thread-bare, e'er they should have any new, till they better understood their own Interest, and how to distinguish between Good and Bad."—The Duke of Buckingham, in his *Rehearsal*, seems to have kept this Passage strongly in his Eye in the Anger he has put into Bayes's Mouth when the Players were gone to Dinner.—However, notwithstanding all this important Bluster of Mr. *Fleck-noe*, and his having printed to his *Dramatis Personæ* the Names of the Actors he had intended the several Parts to be performed by, in order, as he says, "that the Reader might have half the Pleasure of seeing it acted," it is probable that he and his Works might have sunk together into absolute Oblivion, had not the Resentment of a much greater Poet against him, I mean Mr. *Dryden*, doom'd him to a different Kind of Immortality from that which he aim'd at, by giving his Name to one of the severest Satires he ever wrote, viz. his *Mac Fleck-noe*, which, tho' mostly pointed at *Shadwell*, has nevertheless some severe Strokes upon our Author, which, together with the Title of the Poem itself, will preserve his Memory, and, as he himself proposed by the Publication of his own Works, "continue his Name to Posterity," so long as the

Writings of that admirable Poet continue to be read.

FLETCHER, Mr. John. Vid. BEAUMONT, Francis.

FLETCHER, Mr. Phineas.—This learned Writer was, according to *Winstanley*, Son to *Giles Fletcher*, Esq; Doctor of Civil Law and Ambassador from Queen Elizabeth to *Theodore Juanowick*, Duke of Muscovy.—He had two Brothers, viz. *George* and *Giles Fletcher*, who each of them wrote a Poem in a religious Strain, entitled *Christ's Victory*.—Our Author was a Fellow of *King's College*, Cambridge, and exceeded both his Brothers in poetic Fame, which he acquired principally by a Poem, called the *Purple Island*, which however is now quite forgotten.

*Winstanley* has attributed to him one dramatic Piece, entitled,

SICELIDES. Piscatory Drama. But as within a very few Pages he has ascribed a Piece of the very same Title, (with no other Difference than the calling it a *Pastoral*) to *Robert Chamberlaine*, and as the other Writers mention no more than one dramatic Work of that Title, and that without any Author's Name, it would be difficult to know where to fix it, were it not for one Circumstance, which I think determines it to have been Mr. *Fletcher's*, and that is, it's being declared in the Title Page to have been acted in *King's College*, Cambridge, the very Spot where this Author was educated, whereas Mr. *Chamberlaine* was bred at *Exeter College*, Oxford.

By the Date of it's Publication, which is in 1631, the Author must have flourished in the Reign of Charles I. and been Cotemporary with Mr. *Chamberlaine*.

FOOTE, Samuel, Esq; — This well-known living Author was born at *Truro* in *Cornwall*, but in what Year I know not.—His Father was Member of Parliament for *Tiverton* in *Devonshire*, and enjoyed the Posts of Commissioner of the Prize Office and Fine Contract.—His Mother was Heiress of the *Dinely* and *Goodere* Families, and to her, in Consequence of an unhappy and fatal Quarrel between her two Brothers, Sir *John Dinely Goodere*, Bart. and Sir *Samuel Goodere*, Captain of his Majesty's Ship the *Ruby*, which terminated in the Loss of Life to both, the *Dinely* Estate, which was upwards of five Thousand Pounds *per Annum*, descended.—He received his Education at *Worcester College*, formerly *Gloucester Hall*, *Oxon*, which ow'd its Foundation and Change of Name to Sir *Thomas Cooks Winford*, Bart. a second Cousin of our Author's.—From the University he was removed to the *Temple*, being designed for the Study of the Law; in which it is most probable that his great Oratorical Talents and Powers of Mimickry and Humour, would have shewn themselves in a very conspicuous Light.—The Dryness and Gravity of this Study, however, not suiting the more volatile Vivacity of his Disposition, he chose rather to employ those Talents in a Sphere of Action to which they seem'd better adapted, viz. on the Stage, in the Pursuit of which the repeated Proofs he has received of the Public Approbation, bear the strongest Testimonials to his Merit.—His first Appearance was in the Part of *Othello*, but whether he early discovered that his Forte did not lye in Tragedy, or that his Genius could not bear the being only a Repeater of the

Works of others, he soon struck out into a new and untrodden Path, in which he at once attained the two great Ends of affording Entertainment to the Public and Emolument to himself.—This was by taking on himself the double Character of Author and Performer, in which Light, in 1747, he opened the little Theatre in the *Haymarket*, with a dramatic Piece of his own writing, called the *Diversions of the Morning*.—This Piece consisted of nothing more than the Introduction of several well-known Characters in real Life, whose Manner of Conversation and Expression this Author had very happily hit in the Diction of his Drama, and still more happily represented on the Stage by an exact and most amazing Imitation, not only of the Manner and Tone of Voice, but even of the very Persons of those whom he intended to take off.—Among these Characters there was in particular a certain Physician, who was much better known from the Oddity and Singularity of his Appearance and Conversation, than from his Eminence in the Practice of his Profession.—The celebrated Chevalier *Taylor* the Oculist, who was at that Time in the Height of his Vogue and Popularity, was also another Object, and indeed a deserved one, of Mr. Foote's Mimickry and Ridicule; and in the latter Part of his Piece, under the Character of a theatrical Director, this Gentleman took off with great Humour and Accuracy the several Stiles of acting of every principal Performer of the *English* Stage.

This Performance at first met with some little Opposition from the civil Magistrates of *Westminster*, under the Sanction of the Act of

Parliament for limiting the Number of Play-houses.—But the Author, being patronized by many of the principal Nobility and others, this Opposition was overruled, and with an Alteration of the Title of his Piece to that of *Mr. Foote's giving Tea to his Friends*, he proceeded without farther Molestation, and represented it thro' a Run of upwards of forty Mornings, to crowded and splendid Audiences.

The ensuing Season he produced another Piece of the same Kind, which he called *An Auction of Pictures*.—In this he introduced several new Characters, all however popular ones, and extremely well known, particularly *Sir Thomas De Veil*, then the acting Justice of Peace for *Westminster*; *Mr. Cock*, the celebrated Auctioneer, and the equally famous Orator *Henley*.—This Piece had also a very great Run.

Neither of the above-mentioned Pieces have yet appeared in Print, nor would they perhaps give any very great Pleasure in the Closet; for, consisting principally of Characters whose peculiar Singularities could never be perfectly represented in Black and White, they might probably appear flat and insipid, when divested of that strong Colouring which *Mr. Foote* had given them in his personal Representation; for it may not be improper to observe in this Place, that he himself represented all the principal Characters in each Piece, which stood in Need of his Mimick Powers to execute, shifting from one to another with all the Dexterity of a *Proteus*.—He now, however, proceeded to Pieces of somewhat more dramatic Regularity, his *Knights* being the Produce of an ensuing Season.—Yet

in this also, tho' his Plot and Characters seem'd less immediately personal, it was apparent that he kept some particular real Personages strongly in his Eye in the Performance, and the Town took on themselves to fix them where the Resemblance appear'd to be the most striking.—It would be superfluous in this Place to enumerate the Course of this Gentleman's dramatic Progress as to all the respective Pieces which he has since written and performed, as a particular Account of each of them may be seen under it's proper Head, in the first Volume of this Work.—Let it here suffice therefore to observe, that he has continued from Time to Time to entertain the Public, by selecting for their Use such Characters, as well general as individual, as seem'd most likely to contribute to the exciting our innocent Laughter, and best answer the principal End of dramatic Writings of the comic Kind, viz. the Relaxation of the Mind from the Fatigue of Business or Anxiety.—The Names of the several Pieces which he has hitherto published, are as follows.

1. *Author*. C. of two Acts.
2. *Englishman in Paris*. Com. of two Acts.
3. *Englishman return'd from Paris*. C. of two Acts.
4. *Knights*. C. of two Acts. *Vid. Vol. I. APPENDIX.*
5. *Minor*. C. of two Acts.
6. *ORATORS*. C. of three Acts. *Vid. Vol. I. APPENDIX.*
7. *Taste*. C. of two Acts.

*Mr. Foote's* dramatic Works are all to be ranked among the *Petite Pieces* of the Theatre, as he has not hitherto attempted any Thing which has reached to the Bulk of the more perfect Drama.

In the Execution of them they are sometimes loose, negligent and unfinished, seeming rather to be the hasty Productions of a Man of Genius, whose Pegasus, tho' indued with Fire, has no Inclination for Fatigue, than the labour'd Finishings of a profest Dramatist aiming at Immortality.—His Plots are somewhat irregular, and their Catastrophes not always conclusive or perfectly wound up.—Yet, with all these little Deficiencies, it must be confess'd that they contain more of one essential Property of Comedy, *viz.* strong Character, than the Writings of any other of our modern Authors, and altho' the Diction of his Dialogue may not, from the general Tenor of his Subjects, either require, or admit of, the Wit of a *Congreve* or the Elegance of an *Etherege*, yet it is constantly embellished with numberless Strokes of keen Satire, and Touches of Temporary Humour, such as only the clearest Judgment and deepest Discernment could dictate; and tho' the Language spoken by his Characters may at first Sight seem not the most accurate and correct, yet it will, on a closer Examination, be found entirely dramatical, as it contains Numbers of those natural Minutiae of Expression, on which the very Basis of Character is frequently founded, and which render it the truest Mirror of the Conversation of the Time he wrote in.

It has been objected against Mr. Foote, that the Introduction of real Characters on the Stage is not only ungenerous, but cruel and unjust; and that the rendering any Person the Object of public Ridicule and Laughter, is doing him the most essential Injury possible, as it is wounding the

human Breast in the tenderest Point, *viz.* it's Pride and Self-Opinion.—Yet I cannot think this Charge so strong as the vehement Opponents of Mimickry would have it appear to be.—Mr. Foote himself, in his *Minor*, has very properly distinguished who are the proper Objects of Ridicule, and the legal Victims to the Lash of Satire; that is to say, those who appear what they are not, or would be what they cannot.—When Hypocrisy and Dissimulation would lay Snares for the Fortunes, or contaminate the Principles of Mankind, it is surely but Justice to the World to withdraw the Mask, and shew their natural Faces with the Distortions and shocking Deformities they really are possessed of.—And when Affectation or Singularity overbear the more valuable Parts of any Person's Character, and render those disagreeable and wearisome Companions, who, divested of those characteristic Foibles, might be valuable, sensible and entertaining Members of Community, it is themselves surely who act the ridiculous Part on the more extensive Stage of the World; and it should rather be deemed an Act of Kindness both to the Persons themselves and their Acquaintance to set up such a Mirror before them, as by pointing out to themselves their absurd Peculiarities, (and who is without some?) afford them an Opportunity, by Amendment, to destroy the Resemblance, and to avoid the Ridicule.—Such a Sort of Kindness as it would be to lead a Person to a Looking-Glass who had put on his Peruke the wrong Side foremost, instead of suffering him in that Condition to run the Gauntlet in the Mall or the Playhouse, where

where he must perceive the Titter of the whole Assembly raised against him, without knowing on what Account it is raised, or by what Means to put a Stop to it.—In a Word, if a *Sir Penurious Trifle*, a *Peter Paragraph*, or a *Cadwallader*, have ever had their Originals in real Life, let those Originals keep their own Counsel, remember the *qui capit, ille facit*, and reform their respective Follies.—Nor can I help being of Opinion, that an Author of this Kind in some Respects is more useful to the Age he lives in, than those who only range abroad into the various Scenes of Life for general Character.—And altho' Mr. Foote's dramatic Pieces may not perhaps have the good Fortune to attain Immortality, or be perfectly relished by the Audiences of a *future Age*, yet I cannot deny him here the Justice of bearing strong Testimony to his Merits, and ranking him among the first of the Dramatists of *this*.

FORD, Mr. John.—This Gentleman was a Member of the *Middle Temple*, and wrote in the Reign of *Charles I.*—He was not only himself a Well-wisher and Devotee to the Muses, but also a Friend and Acquaintance of most of the Poets of his Time, particularly of *Rowley* and *Decker*, with whom he joined in the Composition of some of their Pieces.—He wrote however seven dramatic Pieces on his own Foundation entirely, all of which have considerable Merit, and met with good Success.—Not only his Genius as a Writer, but his Disposition as a Man, seems to have been more inclined to Tragedy than Comedy, at least if we may be allowed to form our Judgment on

a Distich concerning him, written by a cotemporary Poet.

*Deep in a Dump John Ford was  
alone got,  
With folded Arms, and melancholy Hat.—*

According to the Custom of that Time his Name is not affixed to any of his Plays, but they may be known by an Anagram generally printed in the Title Page instead of a Name, *viz.*

FIDE HONOR.

and the Titles of them are as in the following List.

1. *Broken Heart.* T.
2. *Fancies chaste and noble.* T.-Com.
3. *Ladies Tryal.* T. C.
4. *Lover's Melancholy.* T. C.
5. *Love's Sacrifice.* T.
6. PERKIN WARBECK. Hist. Play.
7. *Sun's Darling.* Masque. (assisted by *Decker*.)
8. *'Tis Pity she's a Whore.* T.

The last of these is an admirable Play, and is to be found in *Dodley's Collection*, Vol. V.

He also assisted *Decker* and *Rowley* in the writing of another Piece, entitled,

The *Witch* of EDMONTON.  
Com.

*Winstanley* observes that this Author was very beneficial to the *Red Bull* and *Fortune* Play houses, as may appear by the Plays which he wrote.—But this is apparently a Mistake, since in the several Title Pages to his Plays they will be found to have been all acted either at the *Globe*, the *Phoenix*, or the *Cookpit*.

I know not when this Author was born, nor is there any particular Account of the Time of his Death, but as all his Plays

were

were published between 1629 and 1639, it is scarcely to be supposed so rapid a Course of Genius could have been stopped all at once, by any Thing but that great inevitable Stroke;—I am therefore apt to believe he must have died shortly after the last-mentioned Year.—For as to the *Sun's Darling*, written by him and *Decker*, tho' not published till 1657, yet *Langbaine* has informed us with Respect to it, that it did not make it's Appearance in Print till after the Death of both it's Authors.

*Winstanley* has also by Mistake attributed to this Author the Play of *Love's Labyrinth*, written by the Person I shall next have occasion to mention.

FORD, Mr. Thomas.—Whether this Author was any Relation to the above-mentioned Gentleman or not, I have not been able to discover.—All I can trace concerning him is, that he lived in the Reign of *Charles I.* and published one dramatic Piece, entitled,

*Love's Labyrinth.* Trag.-Com.

FOUNTAIN, Mr. John.—This Gentleman lived in *Devonshire*, and soon after the Restoration published a Play which he had written for the Amusement of some leisure Hours and without any View to the Stage, entitled,

*The Rewards of Virtue.* Com. About eight Years after it's first Publication, however, the Author being dead, Mr. *Skadwell* took it in Hand, and making some Alterations in it, brought it on the Stage, where it met with very good Success, under the Title of,

*The Royal Shepherds.*

FRANCIS, Mr. Philip.—Of this Gentleman, though a living

Writer, I know nothing more than that he is a Clergyman.—His poetical Abilities have been sufficiently evinced in a Translation of the works of *Horace*, which is very justly esteemed the best at present extant, but as a Dramatist he does not stand in so exalted a Light, having produced only two dramatic Pieces, neither of which met with any extraordinary Success.—Their Titles are,

CONSTANTINE. T.

EUGENIA. T.

FRAUNCE, Mr. *Abraham*.—This is an ancient Author, of so distant a Date as the Reign of Queen *Elizabeth*.—He has written several Things in that awkwardest of all Verse, tho' at that Time greatly in Vogue, *English Hexameter*.—Among other Things he has executed a Translation of *Tasso's Aminta*, which he has dedicated to the celebrated Countess of *Pembroke*, under the Title of,

AMYNTAS. Past.

It is however contained in the Body of another Piece, entitled,

Countess of PEMBROKE's *Ivy Church.* Play, in two Parts, or more properly speaking, a Pastoral and an Elegy, of which *Amyntas* is the former.

FREEMAN, Sir *Ralph*.—This Gentleman lived in the Time of King *Charles I.* and most probably is the same who was one of the Masters of Requests in the Reign of that Monarch.—During the intestine Troubles he thought proper to bury himself in Retirement, during which he employed his Hours in the Pursuit of Poetry, and produced a Tragedy on which *Langbaine* and other Writers bestow a very high Character.—It is entitled.

IMPERIALE. Trag.

FROWDE,

**FROWDE, Mr. Philip.**—This Gentleman's Father was Post-Master-General in the Reign of *Q. Anne*.—When or where our Author was born, or where he received his first Rudiments of Learning, I have not been able to ascertain.—It is sufficient, however, to observe, that he finished his Studies at the University of *Oxford*, where he had the Honour of being particularly distinguished by *Mr. Addison*, who was so extremely pleased with the Elegance and Purity of some of his poetical Performances, especially those in *Latin*, that he gave them a Place in his celebrated Collection, entitled the *Musæ Anglicanæ*, to whose Merit so strong a Testimonial was given as the Declaration of that great *French Poet M. Boileau Despreaux*, that from the Perusal of that Collection he first conceived an Idea of the Greatness of the *British* Genius.—In the dramatic Way *Mr. Frowde* produced two Pieces, both in the Tragic Walk, entitled,

1. *Fall of SAGUNTUM.* T.

2. *PHILOTAS.* T.

Neither of them however met with very great Success, tho' they had strong Interest to support them, and were allowed to have considerable Merit.—Especially the last, whose Fate the Author himself in his Dedication of it to the Earl of *Chesterfield* (who at the Time when it was acted was Ambassador to the States General, and consequently could not oblige the Piece by his Countenance at the Representation) describes by the Words of *Juvenal*, *Laudatur & alget*.—Thus far however the Judgment of the Public stands vindicated, that it must be confessed *Mr. Frowde's* Tragedies have more Poetry than Pathos, more Beauties of Lan-

guage to please in the Closet, than Strokes of Incident and Action to strike and astonish in the Theatre, and consequently they might force a due Applause from the Reading, at the same Time that they might appear very heavy and even insipid in the Representation.

This elegant Writer died at his Lodgings in *Cecil Street* in the *Strand*, *Dec. 19, 1738*, equally lamented as he had been beloved, for tho' his Writings had recommended him to public Esteem, the Politeness of his Genius was the least amiable Part of his Character; for, besides the Possession of the great Talents of Wit and Learning, an agreeable Complacency of Behaviour, a cheerful Benevolence of Mind, a punctual Sincerity in Friendship, and a strict Adherence to the Practice of Honour and Humanity, were what added the most brilliant Ornaments to that Character, and render'd him an Object of Esteem and Admiration to all who knew him.

**FULWELL, Mr. Ulpian.**—An ancient Writer, of whom *Wood* has recorded nothing farther than that he lived in the Reign of *Queen Elizabeth*, was a Native of *Somersetshire*, and descended from a good Family there, that he was born in 1556, and at the Age of thirty Years became a Commoner of *St. Mary's Hall* in *Oxford*; that it does not appear whether he took any Degree there or not: but that while he continued in that House he was esteemed a Person of Ingenuity by his Contemporaries.—He wrote one moral dramatic Piece in Rhyme, viz.

*Like will to like, quoth the Devil to Collier.* Interl.

FVFE, Mr.—All I know of this Gentleman is, that he lived in the Reign of *Charles I.* and immediately after the Restoration published a Play founded on the History of that unhappy Monarch, entitled,

The *Royal Martyr.* Trag.

## G.

G. J, *Vid.* GOUGH, J.  
GAGER, Wm. L.L.D.

—This very learned and ancient Author I do not find mentioned in any of the Lists of *English* dramatic Writers, which he is undoubtedly entitled to be as a Native of this Kingdom, notwithstanding that his Pieces are written in the *Latin* Tongue.—In what Year he was born or died does not appear, but he received the Rudiments of his Education at *Westminster*, from which, being removed to the University of *Oxford*, he was enter'd a Student in *Christ Church* College in 1574, where he took the Degrees in Arts, and afterwards, entering on the Law Line, took the Degrees in that Faculty also in 1589.—About which Time, being famed for his Excellencies therein, he became Chancellor of the Diocese of *Ely*, being held in high Esteem by Dr. *Martin Heston*, the Bishop of that See.—The Commendation which *Antb. à Wood* gives of him as to his poetical Talents is somewhat extraordinary.—He was (says that Author) an excellent Poet, especially in the *Latin* Tongue, and reputed the best *Comedian* (by which I suppose he means *dramatic Writer*) of his Time, whether, adds he, it was *Edward*

Earl of *Oxford*, *Will. Rowley*, the once Ornament for Wit and Ingenuity of *Pembroke Hall* in *Cambridge*, *Richard Edwards*, *John Lylye*, *Tho. Lodge*, *Geo. Gascoigne*, *Will. Shakspeare*, *Tho. Nash*, or *John Heywood*.—A Combination of Names, by the bye, so oddly jumbled together, as must convince us that Mr. *Wood* was a much better Biographer than a Judge of dramatic Writings.—He also tells us that Dr. *Gager* was a Man of great Gifts, a good Scholar, and an honest Man, and that, in a Controversy which he maintained in an Epistolary Correspondence with Dr. *John Rainolds*, concerning Stage Plays (which Controversy was printed at *Oxford* in 4to. 1629) he had said more for the Defence of Plays than can well be said again by any Man that shall succeed or come after him.—He at length, however, gave up the Point, either convinced by Dr. *Rainold's* Arguments, or perhaps afraid of incurring Censure, should he have pursued the Subject any farther.—*Wood* informs us that our Author wrote several Plays, of which however he gives us the Titles of no more than three, *viz.*

1. MELEAGER.

2. *Rivales.*

3. ULYSSES *redux.*

which are all written in *Latin*, and, as we are informed by the above-cited Author, were acted with great Applause in the Refectory of *Christ Church* College; but only the first of them does he assure us of having been printed, which it was at *Oxford*, in 4to. 1592, and occasioned the Letters between the Author and Dr. *Rainolds*, which I have before spoken of.—Dr. *Gager* was living at, or near the City of *Ely*, in 1610.—I cannot however omit one Circumstance

cumstance of our Author, which I am afraid will be no very strong Recommendation of him to my fair Readers, viz. that in an Act at Oxford in 1608, he maintained a Thesis, *That it was lawful for Husbands to beat their Wives.*—This Thesis was answer'd by Mr. Heale, of Exeter College, an avowed Champion for the Fair Sex.

GARDINER, Mr. Matthew.—This Author is mentioned nowhere but in the *British Theatre*, the Writer of which informs us that he was a native of Ireland, and wrote two dramatic Pieces, most probably performed in that Kingdom, whose Titles were

1. *Partbian Hero.* Trag.
2. *Sharpers.* Ballad Opera.

GARRICK, David, Esq;—It would surely be needless here to mention, that the Gentleman just nam'd is at this Time a living Writer, were it not for the Sake of future theatrical Chronology, which may at some Period hereafter have Occasion for such Information.—He was born in the City of *Hertsford*, in the Year 1717, his Father bearing a Captain's Commission in the Army, which Rank he maintained for several Years; and at the Time of his Death was possess'd of a Majority, which that Event however prevented him from ever enjoying.—Our Author received the first Rudiments of his Education at the Free-School of *Litchfield*, which he afterwards compleated at *Rocheſter*, under the celebrated Mr. *Colſon*, ſince Mathematical Profeſſor at *Cambridge*.—On the 9th of *March* 1736, he was enter'd of the honourable Society of *Lincoln's-Inn*, being intended for the Bar.—But whether he found the Study of the Law too heavy, ſaturnine, and

barren of Amuſement for his more active and lively Diſpoſition, or that a Genius like his could not continue circumscribed within the Limits of any Profeſſion but that to which it was more peculiarly adapted, and like the magnetic Needle pointed directly to its proper Centre, or perhaps both, it is certain that he did not long purſue the Municipal Law; for in the Year 1740-1, he quitted it entirely for the Stage, and made his firſt Appearance at the Theatre in *Goodman's-Fields*, then under the Management of Mr. *Henry Giffard*.—The Character he firſt repreſented was that of King *Richard III.* in which, like the Sun burſting from behind an obſcure Cloud, he diſplayed, in the very earlieſt Dawn, a ſomewhat more than Meridian Brightneſs.—In ſhort, his Excellence dazzled and aſtoniſhed every one, and the ſeeing a young Man, in no more than his twenty-fourth Year, and a Novice to the Stage, reaching at one ſingle Step to that Height of Perfection which Maturity of Years and long practical Experience had not been able to beſtow on the then capital Performers of the *Engliſh* Stage, was a Phænomenon which could not but become the Object of univerſal Speculation, and as univerſal Admiration.—The Rumour of this bright Star appearing in the Eaſt flew with the Rapidity of Lightning through the Town, and drew all the theatrical *Magi* thither to pay their Devotions to this new-born Son of Genius; the Theatres towards the Court-End of the Town were deſerted, Perſons of all Ranks flocking to *Goodman's-Fields*, where Mr. *Garrick* continued to act till the Cloſe of the Season, when

when, having very advantageous Terms offer'd him for the performing in *Dublin* during some Part of the Summer, he went over thither, where he found the same just Homage paid to his Merit, which he had received from his own Countrymen.—To the Service of the latter, however, he esteemed himself more immediately bound; and therefore, in the ensuing Winter, engaged himself to Mr. *Fleetwood*, then Manager of *Drury Lane* Playhouse, in which Theatre he continued till the Year 1745, in the Winter of which he again went over to *Ireland*, and continued there through the whole of that Season, being joint Manager with Mr. *Sheridan* in the Direction and Profits of the Theatre Royal in *Smock-Alley*.—From thence he returned to *England*, and was engaged for the Season of 1746 with the late Mr. *Rich*, Patentee of *Covent Garden*. This, however, was his last Performance as an hired Actor, for in the Close of that Season, Mr. *Fleetwood's* Patent for the Management of *Drury Lane* being expir'd, and that Gentleman having no Inclination farther to pursue a Design by which, from his Want of Acquaintance with the proper Conduct of it, or some other Reasons, he had already considerably impair'd his Fortune, Mr. *Garrick*, in Conjunction with Mr. *Lacy*, purchased the Property of that Theatre, together with the Renovation of the Patent, and, in the Winter of 1747, opened it with the best Part of Mr. *Fleetwood's* former Company, and the great additional Strength of Mr. *Barry*, Mrs. *Pritchard* and Mrs. *Cibber* from *Covent Garden*.

In this Station Mr. *Garrick* has continued ever since, and both

by his Conduct as a Manager, and his unequal'd Merit as an Actor, has from Year to Year added to the Entertainment of the Public, which he has ever, with an indefatigable Assiduity, consulted.—Nor has the Public been by any Means ungrateful in its Returns for that Assiduity; but has, on the Contrary, by the warm and deserved Encouragement which it has given him, raised him to that State of Ease and Affluence, to which it must surely be the Wish of every honest Heart, to see superior Excellence of any Kind exalted.

To enter into a particular Detail of Mr. *Garrick's* several Merits, or a Discussion of his peculiar Excellencies in the immense Variety of Characters he performs, would be a Task, not only too arduous for me to attempt, and too extensive for the Limits of the present Work, but also entirely impertinent and unnecessary, as very few Persons, for whose Entertainment or Information this Book is intended, can be supposed unacquainted with them.—However, as Readers in some more distant Periods, when, as Mr. *Cibber* expresses it, *the animated Graces of the Player will, at best, but faintly glimmer thro' the Memory, or imperfect Attestation, of a few surviving Spectators*; nay, when even these Testimonials shall be unattainable, will be desirous of forming to their Ideas a Portrait of the Person and Manner of this amazing Performer, I shall here bequeath my little Mite to future dramatic History, by offering such a rude Sketch of them, as when touched up hereafter by some other Pencil, may answer the intended Purpose, and prove a perfect Picture.

Mr. *Garrick* in his Person is low, yet well-shap'd and neatly proportioned, and, having added the Qualifications of Dancing and Fencing to that natural Gentility of Manner, which no Art can bestow, but which our great Mother Nature endows many with, even from Infancy, his Deportment is constantly easy, natural and engaging.—His Complexion is dark, and the Features of his Face, which are pleasingly regular, are animated by a full black Eye, brilliant and penetrating.—His Voice is clear, melodious and commanding, and, altho' it may not possess the strong overbearing Powers of Mr. *Messip*'s, or the musical Sweetness of Mr. *Barry*'s, yet it appears to have a much greater Compass of Variety than either; and, from Mr. *Garrick*'s judicious Manner of conducting it, enjoys that Articulation and piercing Distinctness, which renders it equally intelligible, even to the most distant Parts of an Audience, in the gentle Whispers of murmuring Love, the half-smother'd Accents of infelt Passion, or the professed and sometimes awkward Concealments of an Aside Speech in Comedy, as in the Rants of Rage, the Darings of Despair, or all the open Violence of tragical Enthusiasm.

As to his particular *Forte* or superior Cast in acting, it would be perhaps as difficult to determine it, as it would be minutely to describe his several Excellencies in the very different Casts in which he at different Times thinks proper to appear.—Particular Superiority is swallowed up in his Universality, and should it even be contended, that there have been Performers equal to him in their own respective *Fortes*

of Playing, yet even *their* Partisans must acknowledge, there never existed any one Performer that came near his Excellence in so great a Variety of Parts.—Tragedy, Comedy and Farce, the Lover and the Hero, the jealous Husband, who suspects his Wife's Virtue without Cause, and the thoughtless lively Rake, who attacks it without Design, are all alike open to his Imitation, and all alike do Honour to his Execution.—Every Passion of the human Breast seems subjected to his Powers of Expression, nay, even Time itself appears to stand still or advance as he would have it.—Rage and Ridicule, Doubt and Despair, Transport and Tenderness, Compassion and Contempt, Love, Jealousy, Fear, Fury and Simplicity, all take in Turn Possession of his Features, while each of them in Turn appears to be the sole Possessor of those Features.—One Night Old Age sits on his Countenance, as if the Wrinkles she had stamp't there were indelible; the next the Gaiety and Bloom of Youth seems to o'erspread his Face, and smooth even those Marks which Time and muscular Conformation may have really made there.—Of these Truths no one can be ignorant, who has ever seen him in the several Characters of *Lear* or *Hamlet*, *Richard*, *Dorilas*, *Romeo*, or *Lusignan*; in his *Ranger*, *Bays*, *Drugger*, *Kitely*, *Brute*, or *Benedict*.—In short, Nature, the Mistress from whom alone this great Performer has borrowed all his Lessons, being in herself inexhaustible, and her Variation not to be numbered, it is by no Means surprizing, that this, her darling Son, should find an unlimited Scope for Change and Diversity in his Manner of copying from

from her various Productions; and, as if she had from his Cradle marked him out for her truest Representative, she has bestowed on him such Powers of Expression in the Muscles of his Face, as no Performer ever yet possess'd; not only for the Display of a single Passion, but also for the Combination of those various Conflicts with which the human Breast at Times is fraught; so that in his Countenance, even when his Lips are silent, his Meaning stands portray'd in Characters too legible for any to mistake it.—In a Word, the Beholder feels himself affected he knows not how, and it may be truly said of him, by future Writers, what the Poet has said of *Shakespeare*, that in *his* acting, as in *the other's* writing,

*His powerful Strokes prevailing  
Truth impress'd,  
And unresisted Passion storm'd the  
Breast.*

During the Course of his Management, the Public has, undoubtedly, been much obliged to him for his indefatigable Labour in the Conduct of the Theatre, and in the Pains he has ever taken to discover and gratify its Taste; and, tho' the Situation of a Manager will perpetually be liable to Attacks from disappointed Authors and undeserving Performers; yet, it is apparent, from the Barrenness both of Plays and Players of Merit which has for some years past appear'd at the opposite Theatre, that this Gentleman cannot have refus'd Acceptance to many of either Kind, that was any Way deserving of the Town's Regard.—In short, it does not appear that this is the Age of either dramatic or thea-

trical Genius; and yet it is very apparent, that the Pains Mr. *Garrick* has taken in rearing many tender Plants of the latter Kind, has added several valuable Performers to the *English* Stage, whose first Blossoms were far from promising so fair a Fruit as they have since produc'd:—and that, among the several dramatic Pieces which have within these fourteen Years made their first Appearance on the Theatre in *Drury Lane*, there are very few, whose Authors have not acknowledged themselves greatly indebted to this Gentleman for useful Hints or advantageous Alterations, to which their Success has in great Measure been owing.—Add to this Care, the Revival of many Pieces of the more early Writers: Pieces possess'd of great Merit, but which had, either thro' the Neglect or Ignorance of other Managers, lain for a long Time unemployed and unregarded.—But there is one Part of theatrical Conduct which ought unquestionably to be recorded to Mr. *Garrick's* Honour, since the Cause of Virtue and Morality, and the Formation of public Manners are very considerably dependant on it, and that is, the Zeal with which he has ever aimed to banish from the Stage all those Plays which carry with them an immoral Tendency, and to prune from those, which do not absolutely on the whole promote the Interests of Vice, such Scenes of Licentiousness and Liberty, as a Redundancy of Wit and too great Liveliness of Imagination has induced some of our comic Writers to indulge themselves in, and which the sympathetic Disposition of an Age of Gallantry and Intrigue had given a Sanction to.—The Purity of

the *English* Stage has certainly been much more fully established during the Administration of this theatrical Minister, than it had ever been during preceding Managements: For what the Public Taste had itself in some Measure began, he, by keeping that Taste within its proper Channel, and feeding it with a pure and untainted Stream, seems to have complicated; and to have endeavoured as much as possible to keep up to the Promise made in the Prologue above quoted, and which was spoken at the first Opening of that Theatre under his Direction, viz.

*Bade Scenic Virtue form the rising Age,  
And Truth diffuse her Radiance  
from the Stage.*

His Superiority to all others in one Branch of Excellence, however, must not make us overlook the Rank he is entitled to stand in as to another; nor our Remembrance of his being the *first Actor* living, induce us to forget, that he is far from being the *last Writer*.—Notwithstanding the numberless and laborious Avocations attending on his Profession as an Actor, and his Station as a Manager, yet still his active Genius has been perpetually bursting forth in various little Productions both in the dramatic and poetical Way, whose Merit cannot but make us regret his Want of Time for the Pursuance of more extensive and important Works. Of these he has publicly avowed himself the Author of the following, some of which are Originals, and the rest Alterations from other Authors, with a Design to adapt them to the present Taste of the Public.

1. *Every Man in his Humour* Com. (Alteration from *Ben Jonson*, with an additional Scene.)
2. *Farmer's Return*. Interlude.
3. *Guardian*. Com. of two Acts.
4. *LETHE*. Farce.
5. *Lying Valet*. Com. of two Acts.
6. *Miss in her Teens*. Farce.
7. *ROMEO and JULIET*. T. (Alter'd from *Shakespeare*, with an additional Scene.)
8. *Winter's Tale*. (Alter'd from *Shakespeare*.)

Besides these, Mr. Garrick has been reputed the Author of the following Pieces, viz.

1. *CATHERINE and PETRUCHIO*. Farce, in three Acts. (Alter'd from *Shakespeare*.)
2. *CYMBELINE*. T. (Alter'd from *Shakespeare*, but by little more than a Transposition of several Scenes, for the Sake of adding Regularity to the Conduct of the Drama.)
3. *Enchanter*. Musical Entertainment.
4. *Gamesters*. C. (Alteration from *James Skirley*.)
5. *HARLEQUIN's Invasion*. A Christmas Gambol. (This is a Sort of speaking Pantomime, in which an admirable Scene of *Lady Doll Skip*, the Taylor's Daughter, was written by this Gentleman.)
6. *ISABELLA*. (Alteration from *Soutberne's Fatal Marriage*.)
7. *LILLIPUT*. An Entertainment, acted by Children.
8. *Male Coquette*. Com. in two Acts.

Besides

Besides these, Mr. *Garrick* has been supposed to be the Author of an Ode on the Death of Mr. *Pelham*, which, in less than six Weeks, run thro' four Editions. The Prologues, Epilogues and Songs, which he has written, are almost innumerable, and possess a Degree of Happiness both in Conception and Execution, in which he stands unequall'd.—It would, however, be in vain to attempt any Enumeration of them in this Place, and is indeed the less necessary, as I have been informed there is Hope the Author himself will, e'er long, oblige the Public with a compleat Edition of all his Works.

GARTER, Mr. *Thomas*.—I meet with no mention of this Gentleman among any of the Writers, but only in *Coxeter's* MS. Notes, where, without any farther Account, a very old Piece, published about the Middle of Queen *Elizabeth's* Reign, is ascribed to a Person of this Name. The Piece itself is entitled, *The Commodity of,*

SUSANNA.

GASCOIGNE, *George*, Esq;—This Gentleman flourished in the Beginning of Queen *Elizabeth's* Reign.—He was born at *Walthamstow in the Forest*, in *Essex*, and had a Taste of each of our famous Universities, before he was enter'd of *Gray's-Inn*.—For his volatile Temper made him soon leave one of these delightful Places for another, and all of them for the Army, where his Behaviour was so signally brave, as to entitle him very justly to the Motto he took, of *Tam Marti quam Mercurio*.

In this Station he was for some Time in various Cities of *Holland*, after which he went to *France*, in order to see and study

the Manners of that Court, where he happen'd to meet with a *Scottish* Lady, whom he fell in Love with and married.—At length, being tired of this rambling Way of Life, he came back to *England*, and returned to *Gray's-Inn*, where he compos'd most of his various Pieces; and afterwards to his native Place, where, says *Coxeter*, he died, and was buried in his middle Age, Anno 1578.—*Coxeter*, however, tells us, that he has seen an old Piece in Verse (in Black Letter and without Date, 4to. *London*.) entitled, *A Remembrance of the well employed Life and godly End of George Gascoigne, Esq; who deceased at Stalmford in Lincolnshire, the 7th of October, 1577. The Report of Geor. Whetstones, Gent. an Eye-Witness of his godly and charitable End in this World.*

The dramatic Pieces he has left behind him are four in Number, their Names as follow,

1. *Glas of Government*. Tragi-Com.
2. *Jocasta*. T. (Translation from *Euripides*, assisted by Mr. *Fra. Kynwellmerish*.)
3. *Pleasures at KENELWORTHE Castle*. Masque.
4. *Supposes*. Com. (Translation from *Ariosto*.)

Besides these Pieces, he wrote several other Things in Verse and Prose, and at that early Time was esteem'd not only a Person of Politeness, Eloquence and Understanding, but also the best Love Poet extant, nor were his dramatic Works held in any trifling Estimation.—Among the rest of his Pieces is a Satire, called *The Steel Glas*, printed in 1576, to which is prefixed the Author's Picture in Armour, with a Ruff and a large Beard.—

On his right Hand hangs a Musquet and Bandileers, on his left stands an Ink-horn and some Books, and underwritten is the Motto above-mentioned, *Tam Marti quam Mercurio*.—No very striking Mark of the Author's Modesty!

GAY, Mr. John.—This Gentleman was descended from an ancient Family in *Devonshire*, was born at *Exeter*, and received his Education at the Free-School of *Barnstable*, in that County, under the Care of Mr. *William Rayner*.—He was bred a Mercer in the *Strand*, but having a small Fortune, independent of Business, and considering the Attendance on a Shop as a Degradation of those Talents which he found himself possessed of, he quitted that Occupation, and applied himself to other Views, and to the Indulgence of his Inclination for the Muses.—In what Year Mr. Gay was born does not appear from the Accounts of any of his Historiographers, but in 1712 we find him Secretary, or rather Domestic Steward, to the Dutchess of *Monmouth*, in which Station he continued till the Beginning of the Year 1714, at which Time he accompanied the Earl of *Clarendon* to *Hanover*, whither that Nobleman was dispatched by *Queen Anne*.

In the latter End of the same Year, in Consequence of the Queen's Death, he returned to *England*, where he lived in the highest Estimation and Intimacy of Friendship with many Persons of the first Distinction both in Rank and Abilities.—He was even particularly taken Notice of by *Queen Caroline*, then Princess of *Wales*, to whom he had the Honour of reading in Manuscript his Tragedy of the *Captives*, and

in 1726 dedicated his Fables, by Permission, to the Duke of *Cumberland*.—From this Countenance shewn to him, and numberless Promises made him of Preference, it was reasonable to suppose, that he would have been genteelly provided for in some Office suitable to his Inclination and Abilities.—Instead of which, in 1727, he was offer'd the Place of Gentleman-Usher to one of the youngest Princesses; an Office which, as he looked on it as rather an Indignity to a Man, whose Talents might have been so much better employed, he thought proper to refuse, and some pretty warm Remonstrances were made on the Occasion by his sincere Friends and zealous Patrons the Duke and Dutchess of *Queensberry*, which terminated in those two noble Personages withdrawing from Court in Disgust.

Mr. Gay's Dependencies on the Promises of the Great, and the Disappointments he met with, he has figuratively described in his Fable of the *Hare with many Friends*.—However, the very extraordinary Success he met with from Public Encouragement made an ample Amends, both with Respect to Satisfaction and Emolument, for those private Disappointments.—For, in the Season of 1727-8, appeared his *Beggar's Opera*, the vast Success of which was not only unprecedented, but almost incredible.—It had an uninterrupted Run in *London* of sixty-three Nights in the first Season, and was renewed in the ensuing one with equal Approbation.—It spread into all the great Towns of *England*; was played in many Places to the thirtieth and fortieth Time, and at *Bath* and *Bristol* fifty; made its Progress  
into

into *Wales, Scotland and Ireland*, in which last Place it was acted for twenty-four successive nights, and last of all it was performed at *Minorca*.—Nor was the Fame of it confined to the Reading and Representation alone, for the Card-Table and Drawing Room shar'd with the Theatre and Closet in this Respect; the Ladies carried about the favorite Songs of it engraven on their Fan Mounts, and Screens and other Pieces of Furniture, were decorated with the same.—Miss *Fenton*, who acted *Polly*, tho' till then perfectly obscure, became all at once the Idol of the Town; her Pictures were engraven and sold in great Numbers; her Life written; Books of Letters and Verses to her published; and Pamphlets made of even her very Sayings and Jest; nay, she herself received to a Station, in Consequence of which she, before her Death, attained the highest Rank a Female Subject can acquire.—In short, the Satire of this Piece was so striking, so apparent and so perfectly adapted to the Taste of all Degrees of People, that it even for that Season overthrew the *Italian Opera*, that *Dagon* of the Nobility and Gentry, which had so long seduced them to Idolatry, and which *Dennis*, by the Labours and Outcries of a whole Life, and many other Writers, by the Force of Reason and Reflection, had in vain endeavour'd to drive from the Throne of Public Taste.—Yet the *Herculean Exploit* did this little Piece at once bring to its Completion, and for some Time recalled the Devotion of the Town from an Adoration of mere Sound and Shew, to the Admiration of, and Relish for, true Satire and sound Understanding.

The Profits of this Piece was so very great, both to the Author and Mr. *Rich*, the Manager, that it gave Rise to a Quibble, which became frequent in the Mouths of many, viz. *That it had made Rich gay, and Gay rich*; and I have heard it asserted, that the Author's own Advantages from it were not less than two thousand Pounds.—In Consequence of this Success, Mr. *Gay* was induced to write a second Part to it, which he entitled *Polly*.—But the Disgust subsisting between him and the Court, together with the Misrepresentations made of him, as having been the Author of some disaffected Libels and seditious Pamphlets, a Charge which, however, he warmly disavows in his Preface to this Opera, a Prohibition and Suppression of it was sent from the Lord Chamberlain, at the very Time when every Thing was in Readiness for the Rehearsal of it.—This Disappointment, however, was far from being a Loss to the Author, for, as it was afterwards confessed, even by his very best Friends, to be in every Respect infinitely inferior to the first Part, it is more than probable, that it might have failed of that great Success in the Representation which Mr. *Gay* might promise himself from it, whereas, the Profits arising from the Publication of it afterwards in Quarto, in Consequence of a very large Subscription, which this Appearance of Persecution, added to the Author's great personal Interest procured for him, were at least adequate to what could have accrued to him from a moderate Run, had it been represented.—This was the last dramatic Piece of Mr. *Gay's* that made it's Appearance during his Life; his Opera of *Achilles*, and the

the Comedy of the *Distrest Wife*, being both brought on the Stage after his Death.—What other Works he executed in the dramatic Way will be seen in the ensuing List, and their several Successes in the respective Accounts of them in the first Volume of this Work.—Their Titles are as follow,

1. *ACHILLES*. Opera.
2. *Beggar's Opera*.
3. *Captives*. T.
4. *DIONE*. Past.
5. *Distrest Wife*. C.
6. *Mobocks*. F.
7. *No Fools like Wits*. C.
8. *POLLY*. Opera.
9. *Three Hours after Marriage*. Farce.
10. *What d'ye call it*. Tragi-Com.-Past.-Farce.
11. *Wife of BATH*. C.

Besides these, Mr. Gay wrote many very valuable Pieces in Verse, among which his *Trivia*, or the *Art of walking the Streets of London*, tho' I believe his first poetical Attempt, is far from being the least considerable, and is what recommended him to the Esteem and Friendship of Mr. Pope; but, as among his dramatic Works, his *Beggar's Opera* did at first, and perhaps ever will, stand as an unrivall'd Master-Piece, so, among his poetical Works, his *Fables* hold the same Rank of Estimation: the latter having been almost as universally read, as the former was represented, and both equally admired. It would therefore be superfluous here to add any Thing farther to these self-rear'd Monuments of his Fame as a Poet.—As a Man, he appears to have been morally amiable.—His Disposition was sweet and affable, his Temper generous, and his Conversation

agreeable and entertaining.—He had indeed one Foible, too frequently incident to Men of great literary Abilities, and which subjected him at Times to Inconveniences, which otherwise he needed not to have experienced, viz. an Excess of Indolence, without any Knowledge of Oeconomy; so that, tho' his Emoluments were, at some Periods of his Life, very considerable, he was at others greatly straitened in his Circumstances; nor could he prevail on himself to follow the Advice of his Friend Dean Swift, whom we find in many of his Letters endeavouring to persuade him to the Purchasing of an Annuity, as a Reserve for the Exigencies that might attend on Old Age.—Mr. Gay chose rather to throw himself on Patronage, than secure to himself an independent Competency by the Means pointed out to him; so that, after having undergone many Vicissitudes of Fortune, and being for some Time chiefly supported by the Liberality of the Duke and Dutchess of *Queensberry*, he died at their House in *Burlington Gardens*, on *December 1732*.—He was interred in *Westminster-Abbey*, and a Monument erected to his Memory, at the Expence of his afore-mentioned noble Benefactors, with an Inscription expressive of their Regards and his own Deserts, and an Epitaph in Verse by Mr. Pope; but, as both of them are still in Existence, and free of Access to every one, it would be impertinent to repeat either of them in this Place.

GAY, *Joseph*.—This Name is only a fictitious one, yet I could not avoid giving it a Place here, as otherwise some Readers might be misled, by the finding

it prefix'd to a dramatic Piece, entitled,

*The Confederates.* Farce.

For an Explanation of it, however, *Vid.* BREVAL, Capt. *John Durant.*

GENTLEMAN, Mr. *Francis.*—Of this Gentleman I know nothing more than a Report of his having been formerly in the Army.—A strong Inclination for theatrical Exhibitions engaged him to make an Attempt of that Kind himself at *Bath*, but not succeeding there, he went into some of the itinerant Companies of Players, which travel over the different Parts of this Kingdom, in one of which I believe he at present continues.—His Education appears to have been liberal, and he is far from being deficient of Genius, which has shewn itself in some dramatic Attempts he has made, which, tho' they have not had Interest, or perhaps Novelty sufficient to entitle them to an Appearance on the Metropolitan Theatres, have some of them been presented with Success in the Country.—His Writings of that Kind, which have come to my Knowledge, are the following, *viz.*

1. NARCISSUS and ELIZA.

Dram. Tale.

2. OSMAN. Tr. *Vid.* Vol. I.

APPENDIX.

3. SEJANUS. Trag.

If I mistake not, I was shewn, when at *Bath*, by one of the principal Performers there, some Parts of an Alteration of *Banks's Albion Queens*, or *Mary Queen of Scots*, made by Mr. *Gentleman*, and either actually performed, or else intended so to be, at the Theatre there.

GILDON, Mr. *Charles.*—This Gentleman was born at *Gilling-*

*ham*, near *Shaftesbury*, in *Dorsetshire*, in the Year 1665.—His Parents and Family were all of the *Romish* Persuasion, and consequently endeavoured to instill the same Principles into our Author; but in vain, for no sooner did he find himself capable of reasoning, than he was also able to discover the Foppery, Errors and Absurdity of that Church's Tenets.—His Father was a Member of the Society of *Gray's-Inn*, and had suffer'd considerably in the Royal Cause.—Mr. *Gildon* received the first Rudiments of his Education at the Place where he was born; but at no more than twelve Years of Age, his Parents sent him over to *Doway* in *Hainault*, and enter'd him in the *English* College of Secular Priests there, with a View of bringing him up likewise to the Priesthood; but all to no Purpose, for, during a Progress of five Years Study there, he only found his Inclinations more strongly confirmed for a quite different Course of Life.

At nineteen Years of Age, his Parents probably being dead, he returned to *England*, and when he was of Age, and by the Entrance into his Paternal Fortune, which was not inconsiderable, render'd in every Respect capable of enjoying the Gaieties and Pleasures of this polite Town, he came up to *London*, where, as Men of Genius and Vivacity are too often deficient in the Article of Oeconomy, he soon spent the best Part of what he had, and, that he might be sure, as Lord *Townly* says, never to mend it, he crowned his other Imprudences by marrying a young Lady, without any Fortune, at about the Age of twenty-three, thereby adding to his other Incumbrances that

that of a growing Family, without any Way improving his reduced Circumstances thereby.

During the Reign of King *James II.* he dedicated a great Deal of Time to the Study of the religious Controversies which then so strongly prevailed; and he declares, in some of his Writings, that it cost him above seven Years Study and Contest, and a very close Application to Books, before he could entirely overcome the Prejudices of his Education.—For, tho' he never had given Credit to the absurd Tenets of the Church of *Rome*, nor could ever be brought to embrace the ridiculous Doctrine of her Infallibility, yet, as he had been taught an early Reverence to the Priesthood, and a submissive Obedience to their Authority, it was a long Time before he assumed Courage to think freely for himself, or declare what he thought.

Having, as I have before observed, greatly injured his Fortune by Thoughtlessness and Dissipation, he was now obliged to consider on some Method for the retrieving it, or indeed rather for the Means of Subsistence, and he himself candidly owns, in his Essays, that Necessity (the general Inducement) was his first Motive for venturing to be an Author; nor was it till he had arrived at his two and thirtieth Year, that he made any Attempt in the dramatic Way.

He died on *Sunday* the 12th of *Jan.* 1723-4, nor can I give a better Summary of his literary Character, than by mentioning what was at the Time said of him in *Boyer's Political State*, Vol. xxvii. p. 102. where he is said to have been "a Person of great Literature, but a mean

"Genius; who, having attempted several Kinds of writing, never gained much Reputation in any.—Among other Treatises he wrote the *English Art of Poetry*, which he had practised himself very unsuccessfully in his dramatic Performances.—He also wrote an *English Grammar*; but what he seemed to build his chief Hopes of Fame upon was his late Critical Commentary on the Duke of *Buckingham's* Essay on Poetry, which last Piece was perused, and highly approved by his Grace."

His dramatic Pieces are as follow,

1. *Love's Victim.* Trag.
2. *PHAETON.* Trag.
3. *ROMAN Bride's Revenge.* Trag.

None of them met with any great Success, and indeed, tho' they do not totally want Merit, yet, by too strong an Emulation of the Style of *Lee*, of whom he was a great Admirer, but without being possessed of that Brilliancy of poetical Imagination, which frequently atones for the mad Flights of that Poet, Mr. *Gildon's* Verse runs into a perpetual Train of Bombast and Rant.

*Coxeter* ascribes to him a Piece published Anonymous, and which is only an Alteration from *Shakespeare*, entitled,

*Measure for Measure, or Beauty the best Advocate.*

He also, about two Years after Mrs. *Behn's* Death, brought on the Stage, with some few Alterations of his own, a Comedy which that Lady had left behind her, entitled,

*The Younger Brother, or the Amorous Filt.*

Tho' not a Man of capital Genius himself, yet he was a pretty

pretty severe Critic on the Writings of others, and particularly the Freedom he took in remarking upon Mr. *Pope's Rape of the Lock*, excited the Resentment of that Gentleman, who was never remarkable for any great Readiness to forgive Injuries, to such a Height, that he has thought proper to immortalize his Name, together with that of the snarling *Dennis*, in his celebrated Poem the *Dunciad*.

**GLAPTHORNE, Mr. Henry.**—This Author lived in the Reign of *Charles I.* and *Winstanley* calls him one of the chiefest dramatic Poets of that Age.—Tho' that Commendation, however, is far beyond what his Merits can lay Claim to, yet we cannot but allow him to have been a good Writer, and tho' his Plays are now entirely laid aside, yet, at the Time they were written, they met with considerable Approbation and Success.—They are five in Number, and their Titles as follow,

1. ALBERTUS WALLENSTEIN. T.
2. ARGALUS and PARTHENIA. Tragi-Com.
3. *Hollander*. C.
4. *Ladies Priviledge*. C.
5. *Wit in a Constable*. C.

**GLOVER, Richard, Esq;**—This very ingenious Author is still living.—He was brought up in the Mercantile Way, in which he made a conspicuous Figure, and by a remarkable Speech that he made in Behalf of the Merchants of *London*, at the Bar of the House of Commons, about the Year 1740, previous to the breaking out of the *Spanish War*, he acquir'd, and with great Justice, the Character of an able and steady Patriot; and indeed, on every Occasion, he has shewn

a most perfect Knowledge of, joined to the most ardent Zeal for, the commercial Interests of this Nation, and an inviolable Attachment to the Welfare of his Countrymen in general, and that of the City of *London* in particular.—However, about 1751, having, in Consequence of unavoidable Losses in Trade, and perhaps, in some Measure, of his zealous Warmth for the public Interests, to the Neglect of his own private Emoluments, somewhat reduc'd his Fortunes, he condescended to stand Candidate for the Place of Chamberlain of the City of *London*, in Opposition to the present Sir *Thomas Harrison*, but lost his Election there by no very great Majority.

His public Abilities, however, are so well known, that I need no farther expatiate on them; in the *Belles Lettres*, however, he has also made no inconsiderable Figure, and in that View it is that we have Occasion to consider him in this Work.—Mr. *Glover* very early demonstrated a very strong Propensity to, and Genius for, Poetry; yet his Ardor for public, and the Hurry necessary attendant on his private Affairs, so far interfer'd with that Inclination, that it was some Years before he had it in his Power to finish an Epic Poem, which he had begun when young, entitled *LEONIDAS*, the Subject of which was the gallant Actions of that great General, and his heroic Defence of, and Fall at, the Pass of, *Thermopylae*.—This Piece, however, the Public were so long in Expectation of, and had encouraged such extravagant Ideas of, that altho' on it's Publication it was found to have very great Beauties, yet the Ardour of the Lovers of Poetry soon sunk into a Kind

a Kind of cold Forgetfulness with Regard to it, because it did not possess more than the narrow Limits of the Design itself would admit of, or indeed than it was in the Power of human Genius to execute.—His poetical Abilities, therefore, lay for some Years dormant, till at length he favoured the World with two dramatic Pieces, the one of which was acted, tho' with no very great Success, the other not intended for the Stage, being written entirely on the Model of the *Greek Tragedy*.—For a more particular Account of, and Observations on, them, see under their respective Titles in the former Part of this Work.—Their Titles are,

BOADICIA. Trag.

MEDEA. Trag. *Vid.* Vol. I.

#### APPENDIX.

Goff, Rev. Mr. Thomas.—

This Gentleman flourished in the Reign of *James I.*—He was born in *Essex*, about the Year 1592, and received his first Introduction to Learning at *Westminster School*, from which Place, at the Age of eighteen, he was removed to the University of *Oxford*, and enter'd as a Student of *Christ Church College*.—Here he compleated his Studies, and, by the Dint of Application and Industry, became a very able Scholar, obtained the Character of a good Poet, and, being endowed with the Powers of Oratory, was, after his taking Orders, greatly esteemed as an excellent Preacher.—He had the Degree of Batchelor of Divinity conferr'd on him before he quitted the University, and, in the Year 1623, was preferr'd to the Living of *East Clandon*, in *Surry*.—Here, notwithstanding that he had long been a professed Enemy to the Female Sex, and even by

some esteemed a Woman-Hater, he unfortunately tied himself to a Wife, the Widow of his Predecessor, who prov'd as great a Plague to him as it was well possible for a Shrew to be; and became a true *Xantippe* to our Ecclesiastical *Socrates*, who, being naturally of a mild and patient Disposition, which it seems she gave him daily Opportunities for the Exercise of, was unable to cope with so turbulent a Spirit, back'd as she was by the Children she had had by her former Husband.—In a Word, it was believed by many, that the Uneasiness he met with in domestic Life from the provoking Temper of this home-bred Scourge, shortened the Period of his Life, which he resigned to him from whom he had received it, in *July 1629*, being then only thirty-five Years of Age, and was buried on the 27th of the same Month, at his own Parish-Church.

Mr. Goff wrote five dramatic Pieces, which met with considerable Applause, but were none of them published till after his Death.—Their Names are as follow,

1. *Careless Shepherdes*. Tragicom.

2. *Courageous Turk*. Trag.

3. *ORESTES*. Trag.

4. *Raging Turk*. Trag.

5. *SELIMUS*, Emperor of the Turks. Trag.

Towards the latter Part of his Life he quitted dramatic Writing, and applied himself solely to the Business of the Pulpit.—Some of his Sermons appeared in Print in 1627.

*Philips* and *Winstanley* have father'd a Comedy on this Author, called,

*Cupid's Whirligig*.

than

than which nothing could be more opposite to his Genius.— Besides, the true Author of that Piece has so far declared himself, as to have affixed the Initial Letters *E. S.* to his Epistle Dedictory, which is moreover interlarded with such a Kind of ridiculous unmeaning Mirth, as could never have fallen from Mr. *Goff*, who was a Man of a grave, sedate Turn, and whose Pen never produced any Thing but what was perfectly serious, manly, and becoming of his Character as a Divine.

*Wood*, moreover, has attributed to him, but indeed with a Quære, a Tragedy, called,

*The Bastard.*

which, however, *Coxeter* has given to *Cosmo Manuche*.

**GOLDSMITH, Francis, Esq;—** This Gentleman lived in the Reign of King *Charles I.*—He was the Son of *Francis Goldsmith*, of *St. Giles's in the Fields*, Esq;—He received the earlier Parts of his Education at *Merchant Taylor's School*, under Dr. *Nicholas Guy*, from whence he was removed, in the Beginning of the Year 1629, to the University of *Oxford*, where he was entered a Gentleman-Commoner at *Pembroke College*, but soon after translated to *St. John's*, where, having taken a Degree in Arts, he returned to *London*, and for several Years studied the Common Law in *Gray's-Inn*, but probably, having an independent Fortune, and being more closely attached to other Kinds of Learning, he indulged his Inclination, and favoured the World with a Translation from *Hugo Grotius*, of a Tragedy, or sacred Drama, entitled,

*Sophompaneas. Trag.*

In what Year Mr. *Goldsmith* was born, is not recorded by any of the Writers, yet I should suppose it to have been about 1610 or 1612. He died at *Ashton in Northamptonshire*, in Sept. 1655, and was buried there, leaving behind him one only Daughter named *Catharine*, who was afterwards married to Sir *Henry Dacres*.

**GOMERSAL, The Rev. Mr. Robert.**—This Gentleman, who was a Divine, flourished in the Reign of *Charles I.* and was born at *London* in 1600, from whence, at fourteen Years of Age, he was sent by his Father to *Christ Church College*, in *Oxford*, where, soon after his being enter'd, he was elected a Student on the Royal Foundation.—At about seven Years standing, he here took his Degrees of Bachelor and Master of Arts, and before he left the University, which was in 1627, he had the Degree of Bachelor of Divinity conferr'd on him.—Being now in Orders, he was prefer'd to the Living of *Flower* in *Northamptonshire*, where it is probable that he resided till his Death, which was in 1646.—He was accounted a good Preacher, and published some Sermons, which were well esteem'd.—As a Devotee to the Muses, he published several Poems, particularly one, called the *Levite's Revenge*, being Meditations, in Verse, on the 19th and 20th Chapters of *Judges*, and one Play, which, whether it was ever performed or not, I cannot pretend to ascertain.—It's Title is

**LODOWICK SFORZA, Duke of MILAN. Trag.**

**GORING, Charles, Esq;—** Of this Gentleman I meet with nothing more than the bare Men-

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tion

tion of his Name, and a Record of his having been Author of one dramatic Piece, which was acted at *Drury Lane Theatre*, entitled,

*IRENE, or the Fair Greek.* Trag.

*Coxeter*, however, in his MS. Notes, tells us, that there was a *Charles Goring*, Esq; of *Magdalen College, Oxford*, who took his Degree there as Master of Arts, *Apr. 27. 1687.* and annexes a Quere, with a Reference to our Author, the Date of whose Play, tho' twenty Years later than that of the conferring this Degree, is far from totally disagreeing with the Probability of their being both the same Person.

*GOUGH, J. Gent. or J. G.*—Who this Mr. *Gough* was I know not, only by the Date of the undermentioned Piece it is evident he must have lived in the Reign of *Charles I.*—However, this Name, or the Initials annexed, stand indiscriminately in the Title Page to different Copies of the only Edition of a dramatic Piece, entitled,

*The Strange Discovery.* Tragi-Com.

*GOULD, Mr.*—I know nothing more of this Gentleman than of the preceding Writer, yet cannot omit his Name in this Place, as I find it in the Monthly Catalogues of Publications for the Year 1737, joined to that of a Play, which however was not acted, entitled,

*Innocence distressed.* Trag.

*GOULD, Mr. Robert.*—This Author was originally a Domestic of the Earl of *Dorset* and *Middlesex*, but afterwards, having had some Education and Abilities, set up a School in the Country.—He wrote one dramatic Piece, called, *The Rival Sisters.* Trag.

*GRANVILLE, George.* Vid. *LANSDOWNE, Lord.*

*GREER, Sig. Giacomo.*—Of this Gentleman I know nothing more than that, from his Name, he appears to have been a Foreigner (but whether *German* or *Italian* is not very evident) and that he was Author of one dramatic Piece, entitled,

*The Loves of ERGASTO.* Dram. Past.

*GREEN, Mr. Alexander.*—This Gentleman is mentioned by all the Writers, but with no farther Account of him, than that he lived in the Reign of *Cha. II.* and soon after the Restoration presented the World with one dramatic Piece, entitled,

*The Politician cheated.* Com. but whether it was ever acted or not I cannot trace.

*GREEN, George Smith.*—This Author is probably still living; he published in 1761 a Tragedy, which was never acted, but which I find among the Catalogues of that Year, entitled,

*OLIVER CROMWELL.* Hist. Play.

*GREEN, Mr. Robert.*—This Author lived in the Reign of *Q. Elizabeth*, and had a liberal Education, having taken the Degree of Master of Arts at the University of *Cambridge*, and afterwards incorporated in that of *Oxford.*—He was a Man of great Humour and Drollery, and by no Means deficient in Point of Wit, had he not too often prostituted that happy but dangerous Talent to the base Purposes of Vice and Obscenity.—In short, both in Theory and Practice, he seems to have been a most perfect Libertine; for, altho' he appears to have been blest'd with a beautiful, virtuous and very deserving Lady to his Wife, yet we find that

that he basely abandoned her and a Child which she had borne him to Penury and Distress, lavishing his Fortune and Substance on Harlots and common Prostitutes. Unable, however, to maintain the Expences which the unlimited Extravagance of those Wretches necessarily drew him into, he was obliged to have Resource to his Pen for a Maintenance, and indeed I think he is the first *English* Poet we have on Record as writing for Bread.—As he had a great Fund of that licentious Kind of Wit, which would most strongly recommend his Works among the Rakes and Wou'd be-Bucks of that Age, his Writings sold well, and afforded him a considerable Income.—Till at length, after a Course of Years spent in Dissipation, Riot and Debauchery, whereby his Faculties, his Fortune and Constitution had been destroy'd, we find him fallen into a State of the most wretched Penury, Disease and Self Condemnation. Nor can there be a stronger Picture of the Repentance and miserable Condition of a Being thus pinch'd to Repentance by the griping Hand of Distress, than a Letter which, in the Decline of Life, he wrote to his much-wronged Wife, and which, tho' too long to be here inserted, may be seen in *Theoph. Cibber's Lives of the Poets*, Vol. I. p. 89. by which it appears that he found himself deserted even by the very Companions of his Riots, destitute of the common Necessaries of Life, and in Consequence of a Course of repeated Falshoods, Perjuries and Profaneness, became an Object of general Contempt and Detestation.

His Letter is truly a penitential, and it is to be hop'd a sin-

cere one; yet, from the Titles of some of his latter Works, such as, *GREEN's Never too late*, in two Parts; *GREEN's Farewel to Folly*, *GREEN's Groatworth of Wit*, &c. he seems to have chose to assume the Habit of a Penitent, as if he was desirous of bringing himself back into the good Opinion of the World, by an Acknowledgment of those Faults which had been too openly committed for him to deny, and by the Appearance of an intended Reformation.—*Wood*, in his *Fasti*, Vol. I. p. 137. tells us, that our Author died in 1592, of a Surfeit gotten by eating too great a Quantity of Pickled Herrings and drinking Rhenish Wine with them; a Death which seems in even poetical Justice, to be the proper Conclusion for a Life spent as his had been.—At this Feast, his Friend *Thomas Nash*, who had very humourously rallied him in a Poem called the Apology of *Pierce Penniless*, was likewise present.—His Works of different Kinds are very numerous, but as to his dramatic Ones, there are many Difficulties that stand in the Way of coming, with any Degree of Certainty, at a Knowledge of them.—All the Writers, however agree in his having written one Play, called,

*The History of Fryar Bacon and Fryar Bungay.*

as also that he joined with Dr. *Lodge*, in his Comedy, entitled, *A Looking-Glass for London and England.*

But *Winstanley*, besides these, has attributed one entire Play to him, called,

*Fair EMM.*

which however is printed anonymous; and asserts that he was concerned with Dr. *Lodge* in the

Composition of four other dramatic Pieces, called,

*Lady Alimony.* Com.

*Laws of Nature.* Com.

*Liberality and Prodigality.* C.

*Luminalia.* Masque.

But for my Opinion in Regard to these, see farther in my Account of Dr. Lodge.

Wood also mentions another Comedy, said in the Title to have been written by R. Green, and which, from its Date, is probable to have been this Author.—It is entitled,

*Planetomachia.*

The same Author also tells us, that Mr. Green, having written against, or at least reflected upon, *Gabriel Harvey*, in several of his Writings, *Harvey*, not being able to bear his Abuses, did inhumanly trample upon him when he lay full low in his Grave, even as *Achilles* tortured the dead Body of *Hector*.

GREVILLE, Sir *Fulke*. Vid. BROOKE, Lord.

GRIFFIN, Mr. *Benjamin*.—This Gentleman was an Actor as well as an Author.—He was the Son of the Reverend Mr. *Benjamin Griffin*, Rector of *Buxton* and *Oxnead*, in the County of *Norfolk*, and Chaplain to the Earl of *Yarmouth*.—At the last-mentioned of these two Places Mr. *Griffin* was born in 1689, and received his Education at the Free-School of *North Walsham* in the said County, founded by the noble Family of the *Passon*'s.—His Inclination leading him to the Stage preferably to any other Profession, he enter'd young into the Company of Comedians belonging to the City of *Norwich* and the Towns around it, from thence going into several Country Companies, where he acquired considerable Improvement, till in the Year

1714, he made one at the Opening of the New Theatre in *Lincoln's-Inn-Fields*.—Here he gained great Applause, and established a Character to himself in the Cast of Parts which he commonly performed; which were always in low Comedy, and mostly in the testy old Men.—In short, he in a few Years became of so much Consequence, that the Managers of *Drury Lane*, notwithstanding they had already *Norris* and *Johnson*, who were still more excellent in the same Way of Playing, and therefore could make but little Use of Mr. *Griffin* at their own House, found it, nevertheless, worth their while to buy off his Weight against them in the Rival Theatre, by engaging him at a larger Salary than he had hitherto had there; and, indeed, so intrinsically great was our Author's Merit, that tho', in Consequence of the Circumstance above-mentioned, he made his Appearance but seldom, yet, whenever he did, it was constantly with Applause, nor did the Excellence of the above-mentioned Actors by any Means eclipse his, or seem to abate the favourable Opinion the Public had conceived of him, even when they at any Time appear'd on the Stage together with him.

Mr. *Chetwood*, in his *British Theatre*, says, that Mr. *Griffin* removed to *Drury Lane* Theatre in 1720; but this I think must be a Mistake, as we find his Comedy of *Whig and Tory* brought on that Stage in 1721, which would hardly have been the Case, had the Author so lately quitted that Theatre, and joined in an Opposition at that Time of so much Consequence against them.

This Author died in 1739, being the 50th Year of his Age, and

and left behind him five dramatic Pieces, whose Titles are as follows, *viz.*

1. *Humours of Purgatory*. Far.
2. *Injur'd Virtue*. Trag.
3. *Love in a Sack*. Farce.
4. *Masquerade*. Farce.
5. *Whig and Tory*. Com.

GRIMALDI, Sign. Nicolini.

—Of this Author I know nothing more than that he was an *Italian*, and probably one of the Directors of the King's Theatre in the *Haymarket*, for which he composed two *Italian Operas*, entitled,

1. HAMLET.
2. HYDASPES.

GRIMSTON, *James*, Lord Viscount.—This Nobleman, whose Title stands in the List of the *Irish* Peerage, was Father to the present Lord *Grimston*.—He was born about 1692, and in *April* 1719, was created Baron of *Dunboyne*, in the County of *Meath* in *Ireland*, and Viscount *Grimston*.—At the Age of thirteen Years, while at School, he wrote a Play, which was never acted, but printed in the Year 1705, entitled,

*The Lawyer's Fortune*. Com.

It is true, this Piece, so far from having any dramatic Merit in it, is full of the grossest Absurdities; but when the Infatigable Years of its Author come to be consider'd, and that it might probably be owing to the Partiality of Parents in the Gratification of a childish Vanity, that it was ever published:—If it is moreover known, that when, at a maturer Time of Life, the Author himself, on a Review of it, became sensible of its Faults, he took the utmost Pains to call in the Impression, and prevent, if possible, so indifferent a Performance to stand forth in Evidence against even his

Boyish Abilities, surely a first Fault, so amply repented, might easily be forgiven, and the Asperity with which the Author has been treated on the Account of it might well have been spar'd.

And indeed, the Public is scarcely to be blamed for the ill Usage he has received, as they would probably have suffer'd this Piece to have died in Obscurity, with many others of equal Merit, had it not been for the Malevolence of the late D—ch—fs of M—b—gb, who, in the Course of an Opposition which she thought proper to make to this worthy Peer, in an Election for Members of Parliament, where his Lordship was a Candidate, caused a large Impression of this Play to be printed off, at her own sole Charge, and to be dispersed among the Electors, with a Frontispiece, conveying a most indecent and unmannerly Reflection on his Lordship's Understanding, under the allegorical Figure of an Elephant dancing on the Ropes.

Lord *Grimston*, however, carried his Election, in Spite of all those unfair Proceedings to prevent it, and by his Behaviour while he continued in Parliament; his Conduct in a rational and happy Retirement after his quitting Public Affairs, and his prudent Oeconomy thro' Life in the Management of an Estate, which, tho' a large one, was, at the Time it descended to him, loaded with the Incumbrance of numerous Fortunes and heavy Jointures saddled on it, gave ample Proof of the Injustice of the Insinuations, so artfully thrown out against him, and supported solely on this one trivial Error of his Childhood; and, it is but Justice to a valuable Character, thus attempted.

## H A

tempted to be injur'd, to conclude our Account of him with the amiable Portrait drawn of him by the Author of the Lives annexed to *Whincop's Scanderbeg*.—"This Nobleman," says that Writer, "is a good Husband to one of the best of Wives; an indulgent Father to a hopeful and numerous Offspring; a kind Master to his Servants, a generous Friend, and an affable and hospitable Neighbour."

I cannot directly ascertain in what Year this Nobleman died, but find his Successor to have been Member in the last Parliament for the ancient Town of *St. Alban's*.

## H.

**H**ABINGTON, *William*, Esq;—This Gentleman, who flourished in the Reign of King *Charles I.* was born on the 4th of Nov. 1605, at *Händlip* in *Worcestershire*.—Being of a Roman Catholic Family, he was sent to receive the early Parts of his Education at *Paris* and *St. Omer*, where he was very earnestly entreated to take on him the Habit of a Jesuit.—But an ecclesiastical Life being by no Means agreeable to his Disposition, he resisted all their Solicitations and returned to *England*, where, by his own Application and the Instruction of his Father *Thomas Habington*, Esq; he made great Proficiency in the Study of History and other useful Branches of Literature, and became, according to the Account given of him by *Wood* in his *Atten. Oxon.* a very accomplished Gentleman.

## H A

His principal Bent was to History, as is apparent from his Writings, among which are some *Observations on History*, in 1 Vol. 8vo. and a History of *Edw. IV.* written and published at the Desire of King *Charles I.*—Yet, for the Amusement of some leisure Hours, he wrote a Play, called, *Queen of ARRAGON*. Tragi-Com.

which he appears himself to have had a very diffident Opinion of; but having shewed it to *Philip Earl of Pembroke*, that Nobleman was so much pleased with it, that he caused it to be acted at Court, and afterwards to be published, tho' contrary to the Author's Inclination.—*Wood* acquaints us, that, during the Civil War, Mr. *Habington* (probably for the Sake of preserving to himself that Calm, which is ever most agreeable to a studious and sedentary Disposition) temporized with those in Power, and was not unknown to *Oliver Cromwell*. Yet, it is probable, this temporizing was no more than a mere Non-Resistance, as we have no Account of his having been raised to any Kind of Preferment during the Protector's Government.—He died November 30, 1654, being just entered into his 50th Year.

**HAINES**, Mr. *Joseph*. (commonly called COUNT HAINES).—This Gentleman was a very eminent low Comedian and a Person of great Facetiousness of Temper and Readiness of Wit.—When, or where, or of what Parents he was born, are Particulars which the Historians of his Life are totally silent about.—It is certain, however, that the earlier Parts of his Education were communicated to him at the School of

*St. Martin's in the Fields*, where he made so rapid a Progress as to become the Admiration of all who knew him.

From this Place he was sent by the voluntary Subscription of a Number of Gentlemen, to whose Notice his Quickness of Parts had strongly recommended him, to *Queen's College, Oxford*, where his Learning and great Fund of Humour gain'd him the Esteem and Regard of *Sir Joseph Williamson*, who was afterwards Secretary of State, and Minister Plenipotentiary at the concluding the Peace of *Ryswick*.—When *Sir Joseph* was appointed to the first of those high Offices, he took our Author as his *Latin Secretary*.—But Taciturnity not being one of those Qualities which *Haines* was eminent for, *Sir Joseph* found that, thro' his Means, Affairs of great Importance frequently transpir'd even before they came to the Knowledge of those who were more immediately concerned in them.—He was, therefore, obliged to remove him from an Employment for which he seem'd so ill calculated, but recommended him, however, to one of the Heads of the University of *Cambridge*, where he was very kindly received; but a Company of Comedians coming to perform at *Stourbridge Fair*, *Mr. Haines* took so sudden an Inclination for their Employment and Way of living, that he threw away his Cap and Band, and immediately joined their Company.

It was not long, however, before the Reputation of his theatrical Abilities procur'd him an Invitation to the Theatre Royal in *Drury Lane*, where his inimitable Performance on the Public Stage, together with his Vivacity and Pleasantry in private Conver-

sation, introduced him not only to the Acquaintance, but even the Familiarity of Persons of the most exalted Abilities, and of the first Rank in the Kingdom.—Inasmuch, that a certain noble Duke, being appointed Ambassador to the *French Court*, thought it no Disgrace to take *Joe Haines* with him as a Companion, who being, besides his Knowledge of the dead Languages, as perfect Master of the *French* and *Italian*, as if he had been a Native of the respective Capitals of *Paris* and *Rome*, was greatly caressed by many of the *French Nobility*.

In his Return from *France*, where he had assumed the Title of Count, he again applied himself to the Stage, on which he continued till 1701, on the 4th of *April* in which Year he died of a Fever, after a very short Illness, at his Lodgings in *Hart-Street, Long-Acre*, and was buried in the Church-Yard of *St. Paul's, Covent-Garden*.

There is one dramatic Piece, said to be his, entitled,

*The Fatal Mistake. Com.*

But the Composition of it is so very miserable, and so devoid of any Marks of that Humour and Sprightliness which ran thro' his whole Conversation, that some of the Writers seem inclinable to acquit him of being the Author of it.—Yet I know not whether that is quite a sufficient Reason for so doing, as it is by no Means uncommon to find, among Men of professed Drollery, that the Manner is much more than the Matter; and the Table, as *Shakespeare* has it, is often set in a Roar, by Jokes, which, if repeated without the immediate Humour of the Speaker, to accompany them, would scarcely excite a Smile, unless of Contempt.—

And

And it is remarkable of the very Person we are now treating of, that some of his Prologues and Epilogues, which used to force Thunder Claps of Applause from the Audience when spoken by himself, and according to his own Conceptions in the writing of them, appear but flat and insipid when we come to read them in the Closet.—I do not mean this, however, in any Degree to depreciate Mr. *Haines's* Merit.—That he possessed a great Share of genuine Wit, I do not in the least question; and altho' every Jest Book will furnish Numbers of droll Turns of Humour, which are said to have come from him, I think I cannot better close this Account of him, than by the Repetition of one undoubtedly authentic *Bon Mot* of his, handed down to us by his Cotemporary *Colley Cibber*, who, in his Apology, relates this Story.—“*Joe Haines*,” says he, “being asked what could transport *Collier* into so blind a Zeal for the general Suppression of the Stage, when only some particular Authors had abused it, whereas the Stage, he could not but know, was generally allowed, when rightly conducted, to be a delightful Method of mending our Morals?”—“*For that very Reason*,” replied *Haines*: “*Collier is by Profession a Moral-Mender himself, and two of a Trade, you know, can never agree.*”

**HAMILTON, Mr. Newburgh.**—This Gentleman lived in the Family of Duke Hamilton, and was probably related to his Grace. He wrote two dramatic Pieces, entitled,

1. *Doating Lovers.* Com.
2. *Petticoat Plotter.* Farce.

Neither of these Pieces met with Success.—The first of them, however, was supported through three Performances, for the Sake of the Author's Benefit, whose Interest was so strong, and his Acquaintance so extensive, that he was enabled to lay the Pit and Boxes together, at the advanced Price of six Shillings for each Ticket.

**HAMMOND, William.**—This Writer is mentioned no where but in the *British Theatre*, where he is said to have been a young Gentleman in the Army, and to have written a dramatic Piece of one Act, entitled,

*Preceptor.* Ball. Opera.

**HARDHAM, Mr. John.**—This Author is yet living, and extremely well known among Persons of Genius and Taste.—He was born at *Chichester*, and bred in the Lapidary or Diamond-cutting Business; but quitting that, and entering into the Snuff Trade, became, and still continues to be, very eminent in that Business, being, perhaps, possessed of the largest Shop and the most extensive Trade of that Kind in or about this Metropolis, viz. the *Black Lion*, near the *Fleet-Market*, in *Fleet-Street*.—Besides this, he has for some Years been principal Numberer to the Theatre Royal in *Drury Lane*.—What Mr. *Hardham's* Advantages from Education may have been, I never could learn, but, by the Dint of strong natural Parts, he has render'd himself agreeable to Numbers of the most considerable Wits and Critics of the Age and has even himself made one Attempt in the dramatic Way, which, altho', I believe, it was not even intended for the Stage, is in Print, and is far from being devoid of Genius

nious or poetical Imagination.—It is entitled,

*The Fortune-Tellers.* Com.

HARRIS, Mr. *Joseph*.—This Person was a Comedian, but of no great Reputation in his Profession.—Yet, as *Jacob* informs us, by the Assistance of his Friends, he aimed at being an Author, and produced the four following dramatic Pieces, all of which seems to have miscarried in the Representation, *viz.*

1. *The City Bride.* Com.

2. *Love's a Lottery, and a Woman the Prize.* Com.

3. *Love and Riches reconciled.* Masque.

4. *The Mistakes.* Com.

HARRISON, Mr. *William*.—This Author was a Man of mean Employment, being by Trade no other than a Patten Maker.—Yet he was esteemed to be Master of excellent natural Parts.—He wrote one Play, which, tho' it was never acted, probably from Want of Interest, is far from being devoid of Merit; it is entitled,

*The Pilgrims.* Past. Trag.

HATCHET, Mr.—Of this Gentleman I know nothing more than his having been concerned, in Conjunction with Mrs. *Eliza Heywood*, in the converting Mr. *Fielding's* Tragedy of *Tom Thumb*, into a Ballad Opera, which was set to Musick, and performed under the Title of

*The Opera of Operas*, and having brought one Play on the Stage, entitled,

*The Rival Father.* Trag.

HAVARD, Mr. *William*.—This Gentleman is still living, and at present an Actor belonging to the Theatre Royal in *Drury Lane*.—He is the Son of a Vintner in *Dublin*, and served his Time as Apprentice to a Surgeon;

but, having an early Inclination for the Stage, he quitted the Profession he was intended for, and engaged himself first at the Theatre in *Goodman's-Fields*, from whence he removed to the Theatres Royal, in both which he at different Times has been received.—As an Actor he stands in very good Estimation with the Public.—His Person is comely and genteel, his Voice clear and articulate, and his critical Judgment, and perfect Understanding of the Meaning of his Author, shine forth conspicuously in every Part he performs.—He does not want Feeling, but, from a Degree of Monotony, which seems natural to his Voice, he sometimes falls short with Respect to empassioned Execution.—He is, however, always decent, sensible and perfect, and has acquir'd an Ease in his Manner and Deportment, which it is uncommon to meet with, and which renders him, if not a capital, at least a very useful Performer; and if, on any Occasion, Necessity or Accident throws him into Parts which may appear above the Rank of Characters in which he usually appears, he constantly makes Way thro' them with less Disgust than some Performers would do, who, with greater particular Beauties, intermingle an equal Number of glaring deformities.

As an Author, Mr. *Havard* stands nearly in the same Predicament that he does as an Actor, for, tho' much inferior to our first Rate Dramatists, he is at the same Time as greatly superior to many, whose Pieces have even met with Success.—Good Sense, Correctness and Sensibility run thro' his Writings, and tho' he does not astonish us with the sublime Flashes of a *Shakespeare*,

or touch our Hearts with the tender Sensations of an *Otway*, yet he neither starts out into the puerile Bombast of a *Banks*, nor sinks into the insensible prosaical Coldness of a *Trapp*.—In a Word, the sensible Lesson of the *mediotutissimus ibis*, seems to be the Rule of Mr. *Havard's* Conduct both on the Stage and in the Study, and, indeed, he seems to have sufficiently availed himself of an Adherence to the Maxim; the silent Attention constantly paid to his Performance in the Theatre avouching the Truth of it on the one Hand, and the Success his dramatic Pieces, especially one of them, met with on their Representation, evincing it on the other.—The Names of his Plays, which are three in Number, are as follow,

1. *KING CHARLES I.* Trag.

2. *REGULUS.* Trag.

3. *SCANDERBEG.* Trag.

Mr. *Havard* is, moreover, in his private Character, extremely amiable, being polite, humane and friendly.—In a Word, he is generally esteemed and beloved by all who know him, and whenever he shall be obliged to quit the great Stage of Life, Society will lose a valuable Member, and the Theatre a serviceable and ornamental Pillar.

*HAUSTED*, the Rev. Mr. *Peter*.—This Gentleman was born at *Oundle* in *Northamptonshire*, towards the Beginning of the Reign of King *James* the first.—He received his Education in *Queen's College, Cambridge*, where, after passing thro' the proper Exercises, he took his Degree as Master of Arts, and, after quitting the University, entering into holy Orders, he became, first, Curate of *Uppingham* in *Rutlandshire*, and some Time afterwards Rector of

*Hadham* in *Hertfordshire*.—In 1641, he had a Degree of Doctor of Divinity conferr'd on him.

On the breaking out of the Civil Wars, he was made Chaplain to *Spencer*, Earl of *Northampton*, to whom he adher'd in all his Engagements for the Royal Interest, and was with him in the Castle of *Banbury* in *Oxfordshire* at the very Time it made so vigorous a Defence against the Parliament's Forces.—In that Castle *Wood*, in his *Fasti*, informs us, that Mr. *Hausted* concluded his last Moments in the Year 1645, and was buried within the Precincts of it, or else in the Church belonging to *Banbury*.

Both *Langbaine* and *Wood* give this Author the Character of a very ingenious Man and a good Poet; all the Testimonials we have extant of the latter Character, are a small Poem, called a *Lecture to the People*, and one dramatic Piece, which it is pretty apparent, from the very Title Page the Author has prefixed to it, met with but indifferent Success.—It is entitled,

*The Rival Friends.* Com.

*HAWKINS*, Mr. *William*.—This Gentleman is now living, and is a Fellow of *Pembroke College, Oxford*.—He has obliged the Public with but two dramatic Pieces, the first only an Alteration of a Tragedy of the immortal *Shakespeare*; in which indeed it were to be wished that he had either fix'd on the Story only, and made the Conduct and Language of it entirely his own, or else that he had taken somewhat less Liberty with his Original, since, as it now stands, there appears too great a Dissimilarity between the different Parts of it, to render it perfectly pleasing, either as the Work of

*Shakespeare*

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*Shakespeare* or of Mr. *Hawkins*.—The Play, thus alter'd, is

CYMBELINE. T.

The other Piece, which may more properly be called his own, is far from wanting Merit, and is entitled,

HENRY and ROSAMOND. Trag.

HAWKS, Mr.—Of this Gentleman I find no farther Mention made than barely his Name, and that he was the Author of an unsuccessful Piece, called,

The Country Wedding. Tragi-Comi - Pastoral - Farcical-Opera.

HAWKSWORTH, John, L.L.D.—This Gentleman is still living, and has been more remarkable for his Essays in a periodical Paper, entitled the ADVENTURER, whose Merit certainly stands strongly in Competition even with the celebrated *Spectators* and *Ramblers*, than for his dramatic Pieces. However, what little he has done in the dramatic Way, is far from wanting Merit, and may be seen in the following List.

1. EDGAR and EMMELINE. Fair Tale.

2. OROONOKO. T. (alter'd from *Southerne*.)

3. ZIMRI. Oratorio.

Besides these, he has, not long since, favoured the World with a very ingenious Romance in the Eastern Manner, entitled *Almorran* and *Hamet*, which, however, exclusive of it's being foreign to our present Purpose, is too recent in every one's Acquaintance to need any farther Mention here.

HAYM, Mr. *Nicholas*.—What Country this Gentleman was of I know not, nor whether he was himself the Author of the Pieces to which his Name is prefixed: I am apt to believe, however, that he was a *German*, and preceded

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Mr. *Heidegger* in the Management of the Opera House in the *Haymarket*, and that therefore in that Light only he has signed his Name to the Dedication of the following dramatic Pieces performed at that Theatre, the Authors of which were probably obscure Hirelings, employed by this Gentleman to write, or rather put together, a Set of Words, the only Merit requir'd in which was an Aptness to go well by Way of Accompaniment to, or Vehicle for, those *Italian* Airs and Voices, which were to charm away the Senses and drain the Pockets of all the Persons of either real or pretended Taste in this poor infatuated Nation.—The Titles of the Pieces, which I thus find with his Name to them as Dedicator, are the six following.

1. ASTYANAX. Ital. Op.

2. FLAVIUS, King of LOMBARDY. Ital. Op.

3. PTOLEMY, King of EGYPT. Ital. Op.

4. RODELINDA. Queen of LOMBARDY. Ital. Op.

5. TAMERLANE. Ital. Op.

6. VESPASIAN. Ital. Op.

HEAD, Mr. *Richard*.—This Author was the Son of a Minister in *Ireland*, who, being murder'd, among many Thousands more, in the dreadful Massacre in that Kingdom in 1641, Mrs. *Head*, with this Son, then but young, came over to *England*, where, having been train'd up in Learning, he was sent, thro' the Friendship of some Persons who had had a Regard for his Father, to *Oxford*, and compleated his Studies in the very same College that his Father had formerly belonged to.—His Circumstances, however, being mean, he was taken away from the University before he had got any Degree, and was bound Apprentice

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Apprentice to a Bookseller, and when out of his Time married, and set up for himself; but, having a strong Propensity to two pernicious Passions, *viz.* Poetry and Gaming, the one of which is for the most Part unprofitable, and the other almost always destructive, he quickly ruined his Circumstances, and was obliged to retire for a Time to *Ireland*.—Here he wrote his only dramatic Piece, which was entitled,

*Hic & ubique.* Com.

By this Piece he acquired very great Reputation and some Money; on which he returned to *England*, reprinted his Comedy, and dedicated it to the Duke of *Monmouth*; but, meeting with no Encouragement, he once more had Recourse to his Trade of Bookselling.—But, no sooner had he a little recover'd himself, than he again lent an Ear to the Syren Allurements of Pleasure and Poetry, in the latter of which he seems never to have made any great Proficiency.—He failed a second Time in the World; on which he had again Recourse to his Pen for Support, and wrote several different Pieces, particularly the first Part of the *English Rogue*, in which, however, he had given Scope to so much Licentiousness, that he could not get an *Imprimatur* granted to it, till he had expunged some of the most luscious Descriptions out of it.—To this first Part three more were afterwards added by Mr. *Head*, in Conjunction with Mr. *Francis Kirkman*, who had also been his Partner in Trade.

The Business of an Author, however, and it's Emoluments being very precarious, it appears from *Winstanley*, who was personally acquainted with him, that

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he afterwards met with a great many Crosses and Afflictions, and was at last cast away at Sea as he was going to the *Isle of Wight*, in the Year 1678.

**HEIDEGGER**, *John James*, Esq;—This Gentleman I imagine to have been by Birth a *Dutchman* or *Fleming*.—He was for many Years Manager of the King's Theatre, or Opera House, in the *Haymarket*; by which he raised a very large Fortune,—Among the infinite Number of new Pieces, which are annually brought on at that Theatre, and are for the most Part as regularly forgotten by the following Season, I find the following with Mr. *Heidegger's* Name annexed to the Dedication, *viz.*

1. **ALMAHIDE.** Ital. Op.

2. **AMADIS of GAUL.** Ital. Opera.

3. **ANTIOCHUS.** Ital.. Op.

4. **ARMINIUS.** Ital. Opera.

Mr. *Heidegger* died about the Year 1750.

**HEMINGS**, Mr. *William*.—This Gentleman was Son of *John Hemings*, the famous Player, who was Cotemporary with *Shakespeare*, and whose Name we find, together with those of *Burbidge*, *Condel*, *Taylor*, &c. before the Folio Edition of that Author's Works.—He was born at *London*, about the Beginning of the Reign of *James I.* and received his Education at *Christ Church College* in *Oxford*, where he was enter'd as a Student in the Year 1621, and in 1628 took his Degree of Master of Arts.—During the Time of the Troubles he wrote some dramatic Pieces, which were at that Time very well esteem'd, and after the Restoration were revived with great Success.—Their Titles are as follow,

1. The

1. The *Eunuch*. Trag. (N. B. This is only the Title by which the next-mentioned Play was revived, in the Year 1687.)

2. The *Fatal Contract*. T.

3. The *Jew's Tragedy*.

HENDERSON, Mr. A.—This Author is, I think, a Clergyman, and still living.—In the Year 1752 he published one dramatic Piece, of very little Merit, entitled,

ARSINOË. Trag.

HERBERT, Mary. Vid. PEMBROKE, Countess of.

HEWIT, Mr. John.—Of this Gentleman I know nothing more than that he is Author of one dramatic Piece, borrowed almost entirely from the *French*, but which never was acted, entitled, *A Tutor for the Beaus*. Com.

HEYWOOD, Mrs. Eliza.—This Lady was perhaps the most voluminous Female Writer this Kingdom ever produced.—Her Genius lay for the most Part in the Novel Kind of Writing.—In the early Part of her Life, her natural Vivacity, her Sex's constitutional Fondness for Gallantry, and the Passion which then prevailed in the public Taste for personal Scandal, and diving into the Intrigues of the Great, guided her Pen to Works, in which a Scope was given for great Licentiousness.—The celebrated *Atalantis* of Mrs. Manley served her for a Model, and the Court of *Carimania*, the *New Utopia*, and some other Pieces of a like Nature, were the Copies her Genius produced.—Whether the Looseness of the Pieces themselves, or some more private Reasons, provoked the Resentment of Mr. Pope against her, I cannot pretend to determine; but, certain it is, that that great Poet has

taken some Pains to perpetuate her Name to immortal Infamy; having, in his *Dunciad*, propos'd her as one of the Prizes to be run for, in the Games instituted in Honour of the Inauguration of the Monarch of *Dulness*.—This, however, I own I cannot readily subscribe to; for, altho' I should be far from vindicating the Libertinism of her Subjects, or the exposing with Aggravation to the Public the private Errors of Individuals, yet, I think, it cannot be denied, that there is great Spirit and Ingenuity in Mrs. Heywood's Manner of treating Subjects, which the Friends of Virtue may perhaps wish she had never enter'd on at all; and that in those of her Novels, where personal Character has not been admitted to take Place, and where the Stories have been of her own Creation, such as her *Love in Excess*, *Fruitless Enquiry*, &c. she has given Proofs of great inventive Powers, and a perfect Knowledge of the Affections of the human Heart.—And thus much must be granted in her Favour, that whatever Liberty she might at first give to her Pen, to the Offence either of Morality or Delicacy, she seem'd to be soon convinced of her Error, and determin'd not only to reform, but even atone for it; since, in the numerous Volumes which she gave to the World towards the latter Part of her Life, no Author has appear'd more the Votary of Virtue, nor are there any Novels in which a stricter Purity, or a greater Delicacy of Sentiment, has been preserv'd.—It may not, perhaps, be disagreeable in this Place to point out what these latter Works were, as they are very voluminous, and are not perfectly known to every one.—They may there-

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fore, tho' somewhat foreign to the Purport of this Work, be found in the following List, *viz.*

- The Female Spectator*, 4 vol.
- Epistle for the Ladies*, 2 vol.
- Fortunase Foundling*, 1 vol.
- Adventures of Nature*, 1 vol.
- Hist. of Betsy Thoughtless*, 4 vol.
- Fenny and Femmy Ffssamy*, 3 v.
- Invisible Spy*, 2 vol.

*Husband and Wife*, 2 vol.  
and a Pamphlet, entitled,

*A Present for a Servant Maid.*

When young, she dabbled in dramatic Poetry, but with no great Success.—None of her Plays either meeting with much Approbation at the first, nor having been admitted to Repetition since.—Their Titles were as follow,

1. *Fair Captive*. T.
2. *FREDERICK Duke of BRUNSWICK*. T.
3. *Opera of Operas*. (joined with *Mr. Hatchbet*.)
4. *Wife to be let*. Com.

She had also an Inclination for the Stage as a Performer, which appears from her having acted a principal Part in her own Comedy of the *Wife to be let*, and her Name standing in the Drama of a Tragedy, entitled, the *Rival Father*, written by *Mr. Hatchbet*, a Gentleman with whom she appears to have had a close literary Intimacy.

As to the Circumstances of *Mrs. Heywood's* Life, very little Light seems to appear; for, tho' the World seem'd inclinable, probably induced by the general Tenor of her earlier Writings, to affix on her the Character of a Lady of Gallantry, yet I have never heard of any particular Intrigues or Connections directly laid to her Charge; and have been credibly informed that, from a Supposition of some improper Liberties being taken with her

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Character after Death, by the Intermixture of Truth and Falshood with her History, she laid a solemn Injunction on a particular Person, who was well acquainted with all the Particulars of it, not to communicate to any one the least Circumstance relating to her; so that probably, unless some very ample Account should appear from that Quarter itself, whereby her Story may be placed in a true and favourable Light, the World will still be left in the dark with Regard to it.—All I have been able to learn is, that her Father was in the Mercantile Way, that she was born at *London*, and that, at the Time of her Death, which was, I think, in 1759, she was about sixty three Years of Age.

With Respect to her Genius and Abilities, her Works, which are very numerous, must stand in Evidence; but I cannot help observing, as to her personal Character, that I was told by one, who was well acquainted with her for many Years before her Close of Life, that she was good-natured, affable, lively and entertaining; and that, whatever Errors she might in any Respect have run into in her youthful Days, she was, during the whole Course of his Knowledge of her, remarkable for the most rigid and scrupulous Decorum, Delicacy and Prudence, both with Respect to her Conduct and Conversation.

*HEYWOOD, Jasper*, D. D.—This Writer, who flourished in the Reign of *Queen Elizabeth*, was Son of the famous Poet and Epigrammatist of that Name, whom we shall immediately have Occasion to mention.—He was born in *London* in 1535, and in the twelfth Year of his Age was sent to the University of *Oxford*, and enter'd a Student in *Merton College*.

College.—Here he received those useful Parts of Education, Grammar and Logic; and in 1553 took his Degree as Master of Arts, and was admitted to a Probationary Fellowship in that College, where he gained a Superiority over all his Fellow Students in Disputations at the Public School, and was (as appears from an Oration written in his Praise by *David De la Hyde*, entitled *De Ligno & Faeno*) nominated there *Rex Regni Fabarum*, or a Kind of *Christmas Lord*.—*Langbaine* and *Jacob* both say that he quitted this College, at which he only passed his younger Days, for a Fellowship in *All-Souls College* in the same University.—But *Wood* informs us, that, having been guilty of several Misdemeanours, such as are peculiar to Youth, Wildness and Rakishness, which in those Days were punished with great Severity, and which probably he run into the more readily from being, in Consequence of his Father's quitting *England*, left very early to himself, he was obliged, in Order to prevent Expulsion, to resign his Fellowship, upon a third Admonition from the Warden and Society of *Merton College*, on the 4th of *April* 1558.

Soon after this he quitted *England*, and, going over to *St. Omer's*, enter'd himself into the Society of *Jesús* at that Place, from whence, after having spent two Years in the Study of Divinity among the Priests, he was sent to *Diling* in *Switzerland*, where he spent upwards of seventeen Years in discussing certain Points of Controversy among those whom he called Heretics; in which Time, on Account of his distinguished Learning, and his ardent Zeal for the holy Mother, he was promoted to the

Degree of Doctor of Divinity and of the four Vows.

In the Year 1581 Pope *Gregory XIII.* called him away from *Diling*, in order to plant him at the Head of the first Mission of *Jesuits* to *England*; in which Office, being settled in the Metropolis of his native Country, and esteemed as Provincial of the Order in that great Kingdom, he ran into great Luxury and Magnificence, affecting more the exterior Shew of a Grandee than the Humility of a Priest, and supporting as splendid an Equipage as Money could then furnish him with.

*Dr. Fuller*, in his *British Worthies*, (*London*, p. 222.) has run into an Error with Respect to our Author, telling us that he was executed in the Reign of Queen *Elizabeth*.—But *Antb. à Wood* (*Atben. Oxon.* Vol. I. Col. 252.) informs us, that he paid the great Debt to Nature at *Naples*, on the 9th of *Jan.* 1598. and *Sir Richard Baker* relates, that he was one of the Chief of the seventy Priests that were taken in 1585. and that, when some of them were condemned, and the rest in Danger of the Law, her Majesty caused them all to be shipped away, and sent out of *England*: From whence it seems probable, that he went immediately to *Rome*, and at length settled in the City of *Naples*, where he contracted an Intimacy with that zealous Catholic *John Pitsæus*, by whom he is spoken of with great Respect and Honour.

This Account seems also confirmed by a Copy of Verses, preserved by *Sir John Harrington*, which were written by this Author on his being taken and carried to Prison, and the Readiness shewn by the Earl of *Warwick* to afford him Relief.—Which

last Circumstance he hints at, in the following Words,

— *Thanks to that Lord that wills  
me good,  
For I want all Things, saving  
Hay and Wood.*

During the Course of his Studies at the University, he translated three of those Tragedies which are attributed to *Seneca*, viz.

1. *HERCULES furens*. T.

2. *THYESTES*. T.

3. *TROAS*. T.

He has chosen an uncouth Sort of Verse for these Translations, viz. that of fourteen Feet.—Yet he has been very correct in the Meaning of his Author, where he has stuck to the Original, and in some Alterations, which he has professedly made in the Conduct of the Pieces, has shewn great Judgment and Ingenuity.

**HEYWOOD, Mr. John.**—This Poet is one of the very first dramatic Writers that this Island produced; he was born at *North Mims*, near *St. Albans* in *Hertfordshire*, and received the first Rudiments of his Education at *Oxford*; but the Sprightliness of his Disposition not being well adapted to the sedentary Life of an Academician, he went back to his Native Place, which being in the Neighbourhood of the great *Sir Tho. Moore*, he presently contracted an Intimacy with that Patron of Wit and Genius, who introduced him to the Knowledge and Patronage of the Princess *Mary*.—*Heywood's* ready Wit and Aptness for Jest and Repartee, together with the Possession of great Skill both in vocal and instrumental Music, render'd him a Favorite with *Henry VIII.* who frequently rewarded him very

highly.—On the Accession of *Edward VI.* he still continued in Favour, tho' the Author of the *Art of English Poetry* says, it was "for the Mirth and Quickness of "Conceit, more than any good "Learning that was in him."—When his old Patroness, *Queen Mary*, came to the Throne, he stood in higher Estimation than ever, being admitted into the most intimate Conversation with her, on Account of his happy Talent of telling diverting Stories, which he did to amuse her painful Hours, even when she was languishing on her Death-Bed.

At the Decease of that Princess, however, being a bigotted *Roman Catholic*, perceiving that the Protestant Interest was likely to prevail under the Patronage of her Successor *Queen Elizabeth*, and perhaps apprehensive, that some of the Severities, which had been practised on the Protestants in the preceding Reign, might be retaliated on those of a contrary Persuasion in the ensuing one, and more especially on the peculiar Favorites of *Qu. Mary*, he thought it best, for the Security of his Person, and the Preservation of his Religion to quit the Kingdom.—Thus, throwing himself into a voluntary Exile, he settled at *Mecklin* in *Brabant*, where he died in 1565, leaving several Children behind him, to all of whom he had given liberal Educations.—Among the rest was *Jasper*, some Account of whom we gave in the last Article.

From what has been said above his Character in private Life may be gather'd to have been that of a sprightly, humorous and entertaining Companion.—As a Poet he was held in no inconsiderable Esteem by his Contemporaries, tho' none of his Writings extended

tended to any great Length, but seem, like his Conversation, to have been the Result of little sudden Sallies of Mirth and Humour.—His longest Work is entitled *A Parable of the Spider and the Fly*, and forms a pretty thick Quarto in *Old English Verse*, and printed in the Black Letter.—By Way of Frontispiece to this Book is a wooden Print of the Author at full Length, and most probably in the Habit he usually wore; for he is drest in a Fur Gown, somewhat resembling that of a Master of Arts, excepting that the Bottom of the Sleeves reach no lower than his Knees.—He has a round Cap on his Head and a Dagger hanging to his Girdle, and his Chin and Lips are close shaven.

His other Works are, a Dialogue composed of all the Proverbs in the *English Language*, and three Quarto Volumes, containing five hundred Epigrams.—None of his dramatic Works, which are six in Number, have extended beyond the Limits of an Interlude.—The Titles of them are as follow,

1. *Four P's*. Interlude.
2. *Play between JOHN the Husband, TIB the Wife, and Sir JOHN the Priest*. Interlude.
3. *Play between the PARDONER, the FRIAR, the CURATE, and Neighbour PRAT*. Interlude.
4. *Play of Gentleness and Nobility*. Interlude.
5. *Play of Love*. Interlude.
6. *Play of the Weather*. Interlude.

*Phillips* and *Winstanley* have attributed two other Pieces to him, viz.

The *Pindar* of WAKEFIELD,  
*Philotas*, Scotch.

but *Langbaine* rejects their Authority, and I think with very good Reason, as both those Pieces are printed anonymous, and the one was not published till twenty, the other not till upwards of forty Years after this Author's Death.

I do not find any Writer who ascertains the exact Time of *John Heywood's* Birth, or his Age at the Time of his Death, but he could not have died a young Man, as we find him to have survived the Birth of his Son *Jasper* by full thirty Years.

HEYWOOD, Mr. *Matthew*.—I do not find any such Person mentioned by any of the Writers but *Winstanley*, who, (*Lives of the Poets*, p. 97.) after mentioning *John, Thomas* and *Jasper Heywood*, adds, “and, as if the “Names of *Heywood* were destined to the Stage, in my Time “I knew one *Matthew Heywood*, “who wrote a Comedy, call'd, “*The Changeling*, “that should have been acted at “*Audley-End House*, but, by I “know not what Accident, was “prevented.”

It is difficult to controvert what our Author thus asserts on his Knowledge, but *Winstanley* was very liable to Mistakes, and, it is well known that there is a Comedy of that Name extant, which was written by *Middleton* and *Rowley* in Conjunction, and that no other stands in any of the Catalogues.

HEYWOOD, Mr. *Thomas*.—This Author was an Actor as well as a Writer, and flourished in the Reigns of Queen *Elizabeth*, King *James I.* and King *Charles I.* tho' what particular Year gave him to the World, or robb'd it of him, seems not easy to ascertain.—He appears to have been a

Native of *Lincolnshire*, from a Copy of Verses to his Friend *James Yorke*, on his Book of *Heraldry*, prefix'd to that Work.—He was certainly the most voluminous dramatic Writer that this Nation, or indeed any other, ever produced, excepting the celebrated *Spanish Play-Wright, Lopez de Vega*, for, in the Preface to one of his Plays, called the *English Travellers*, he tells us, that it was one preserved amongst two hundred and twenty, in which, says he, “I had either “an entire Hand, or at least a “main Finger.”—Of this prodigious Number, however, all the Writers agree in the Opinion, that there are only twenty-four remaining.—For this different Reasons might perhaps be assigned.—Those that *Winstanley* has given us are romantic and extravagant to the greatest Degree.—“It is said (relates *Winstanley*) “that he not only acted himself “every Day, but also wrote every “Day a Sheet; and, that he “might lose no Time, many of “his Plays were compos'd in “the Tavern, on the Backside “of Tavern-Bills, which may be “the Occasion that so many of “them are lost.”—But this Account is inconsistent with all Belief, for, besides, that it is not apparent that *Heywood's* Circumstances were ever such as should compel him to make such Shifts, or that a Man, who was a constant Frequenter of Taverns, should at the same Time be so penurious, as to make Use of Bills to spare himself the Expence of a few Sheets of Paper; yet, had even this been the Case, it would not occasion the Loss of his Pieces, since, before they could possibly be performed, these Scraps must have been all collect-

ed together, and transcribed in Body, for the Use of the Performers and Prompter.—But, the Reasons he himself has given us in the above-mentioned Preface, seem to be the most rational ones; for, tho' it is probable that so active a Genius as it is evident, from the Bulk of his Works, Mr. *Heywood's* must have been, could never be idle, nor afford to lose any Time, or even let a single Thought pass by him unemployed at the very Moment it occur'd; and that, consequently, he might have planned some of his Plays in Taverns, and even have secur'd some occasional Hints, by penning them down on the Back of Tavern Bills, or any occasional Scraps of Paper he might have about him; yet, it is extremely unlikely that he should suffer those Thoughts, he had been so careful to preserve, to be afterwards lost by an unaccountable Negligence.—But he gives us three very good Reasons for no more of his Pieces having appear'd in Print; the first, “that many of them, by the “Shifting and Change of Companies,” (at a Time when there were so many Theatres in the Metropolis, and that the Performers, moreover, frequently travelled the Country) “had been “negligently lost.”—The second, “that others of them were still “retained in the Hands of some “Actors, who thought it against “their Profit to have them come “in Print.”—And here it will be proper to observe, that at that Time the Profits of an Author were not determined by the Success of his Works, no such Thing as third Nights being known or thought of till after the Restoration, but that the Actors purchased to themselves the sole Property

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perty of the Copy, by which Means, as it could not be their Interest to publish any Piece, till the Public Curiosity in Regard to it was entirely fated, it is probable many very good Plays may have been entirely lost. — The third Reason he gives us is, “that it was never any great “Ambition in him to be volu-  
“minously read.”

Those of his Works, which are to be met with in Print, are as follows,

1. *Brazen Age*. Hist. Play.
2. *Challenge for Beauty*. Tr.-Com.
3. *Dutchess of Suffolke*. Hist. Play.
4. *Edward IV.* Hist. Play. two Parts.
5. *English Traveller*. Tragi-Com.
6. *Fair Maid of the Exchange*. Com.
7. *Fair Maid of the West*. C. two Parts.
8. *Fortune by Land and Sea*. Tragi-Com. (Assisted by William Rowley.)
9. *Four Prentices of London*. Hist. Play.
10. *Golden Age*. Hist. Play.
11. *If you know not me, you know Nobody*. Hist. Play.
12. *Iron Age*. Hist. Play, two Parts.
13. *Lancashire Witches*. Com. (Assisted by Rich. Brome.)
14. *Lowe's Mistress*. Masque.
15. *Maidenhead well lost*. Com.
16. *Rape of Lucrece*. Trag.
17. *Robert Earl of Huntingdon's Downfall*.
18. *Robert Earl of Huntingdon's Death*. Hist. Play.
19. *Royal King and Loyal Subject*. Tragi-Com.

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20. *Silver Age*. Hist. Play.
21. *Wife Woman of Hogsdon*. Com.
22. *Woman kill'd with Kindness*. Trag.

Mr. Heywood appears to have been a very favourite Author with Langbaine, who ranks him in the second Class of Dramatic Writers, tho' his Cotemporaries would not allow his Performances to stand so high in Desert, as may be gather'd from the following Lines, which Langbaine has quoted from one of the Poets of that Time, who, after mentioning some other Authors, thus proceeds,

————— And Heywood  
Sage,  
Th' apologetic Atlas of the  
Stage;  
Well of the Golden Age he could  
entreat,  
But little of the Metal he could  
get;  
Threescore sweet Babes he christen'd  
at a Lump,  
For he was christen'd in Parnas-  
sus' Pump;  
The Muses Gossip to Aurora's  
Bed,  
And, ever since that Time, his  
Face was red.

It must be allowed, however, that he was a good general Scholar, and a very tolerable Master of the Classical Languages, as appears from the great Use he made of the Ancients, and his various Quotations from them in his Works, especially his *Actor's Vindication*, in which he has display'd great Erudition. — What Rank he held as an Actor, I know not, but it is probable no very considerable one, as all his Biographers are silent on that Head;

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Head; and, indeed, if we consider how much he wrote, it is scarcely possible to conceive he could have so much Time to spare for an Application to that Art, as was necessary for the attaining any Perfection in it.

**HIFFERMAN, Dr. Paul.**—This Gentleman is an Author now living; he is a Native of Ireland, received Part of his Education in the University of Dublin, and I believe took the Degree of Doctor of Physic in some of the foreign Universities; but, not having met with any great Success in the Profession he was bred to, he has been obliged to rely on his Pen for an additional Assistance.—While in Dublin he was for some Time concerned in a public Political Paper, written in Opposition to the famous Dr. Lucas, and, since his coming over to this Kingdom, has been employ'd by the Booksellers in various Works of Translation, Compiement, &c.—A Circumstance which, in this Age, but too frequently happens to Men of liberal Educations, whose Necessities, obliging them thus to enlist under the Banner of Booksellers, their Geniuses have scarcely ever fair Play with the Public, but, compelled to push forward in any Road prescribed them indiscriminately, without either Time for Invention, or Leisure for Amendment, their Productions must necessarily be dull, cold and erroneous; and many a fertile Genius, which, under the auspicious Sunshine of happier Circumstances, might have grown up and yielded to the World the fairest Fruit, has thus been nipp'd in the very Bud, and never been able afterwards to rear its blighted Head.—But, to return, among the Doctor's other Works,

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he has produced three dramatic Pieces, none of which, however, met with any Success, viz.

1. *Choice*. Farce.
2. *New HIPPOCRATES*. Far.
3. *Wishes of a free People*. Dram. Entert.

**HIGDEN, Henry, Esq;**—This Gentleman was a Member of the Honourable Society of the *Middle Temple*, during the Reigns of James II. and King William III. He was a Gentleman of great Wit, an agreeable and facetious Companion, and well known to all the sprightly and conversible Part of the Town.—He was Author of one dramatic Piece, entitled,

*The Wary Widow*. Com. and, indeed, his Fondness for the convivial and social Delights seem'd to shew itself very apparent even in the Conduct of his Play, for he had introduced so many drinking Scenes into it, that the Performers got drunk before the End of the third Act, and, being unable to proceed with the Representation, were obliged to dismiss the Audience. The Behaviour of the Bear Garden Criticks (as the Author calls them) on this Occasion, he strongly complains of in his Preface.

**HIGGONS, Bevil, Esq;**—This Gentleman was Son of a Sir Thomas Higgons, but from what Part of the Kingdom his Family claim'd their Descent I know not.—Our Author received his Education at *Trinity College, Cambridge*, of which he was a Fellow Commoner in 1688.—After the Revolution he followed the Fortunes of K. James II. into France, where he resided till his Death, and, it is said, retained his Wit and Good Humour, of both which he had an  
inex-

inexhaustible Fund, undepressed by his Misfortunes.—The Time of his Birth or Death, however, do not appear from any Accounts that have reach'd me.—He wrote one dramatic Piece, entitled,

The *Generous Conqueror*. Trag.

HILL, Aaron, Esq; — This Gentleman, who was born in *Beaufort-Buildings* in the *Strand*, Feb. 10. 1684-5, was the eldest Son of Geo. Hill, Esq; of *Malmshbury-Abbey* in *Wiltshire*; and, in Consequence of this Descent, the legal Heir to an entailed Estate of about 2000*l. per Annum*; but, the Indiscretions and Misconducts of his Father having, by a Sale of the Estate, which he had no Right to execute, render'd it hitherto of no Advantage to the Family it justly belongs to, our Author was left, together with Mr. Hill's other Children, to the Care of, and a Dependance on, his Mother and Grand-Mother; the latter of whom (Mrs. *Anne Gregory*) was more particularly anxious for his Education and Improvement.—The first Rudiments of Learning he received from Mr. *Reyner*, of *Barnstaple* in *Devonshire*, to whom he was sent at nine Years old, and, on his Removal from thence, was placed at *Westminster School*, under the Care of the celebrated Dr. *Knipe*.—Here his Genius soon rendered itself conspicuous, and, by enabling him at Times to perform the Tasks of others as well as his own, frequently procur'd for him, from some of his School-Fellows of more limited Abilities, an ample Amends for the very scanty Allowance of Pocket-Money which the Circumstances of his Family laid him under the Necessity of being contented with.

Our Author left *Westminster School* in the Year 1699, being then only fourteen Years of Age; and, having heard his Mother frequently made warm Mention of the Lord *Paget*, who was a pretty near Relation of her's, and was at that Time at *Constantinople*, in the Rank of Ambassador from the *English* to the *Ottoman* Court, he conceived a very strong Inclination of paying a Visit, and making himself known to that Nobleman.—This Design he communicated to Mrs. *Gregory*, and, meeting with no Opposition from her in it, he embarked on the 2d of *March* 1700, being then but just fifteen, on board a Vessel that was going to *Constantinople*, in which City he arrived after a safe and prosperous Voyage.

On his Arrival he was received with the utmost Kindness and Cordiality by the Ambassador, who was no less pleased than surprized at that Ardour for Improvement, which could induce a Youth of his tender Years to adventure such a Voyage, on a Visit to a Relation whom he knew by Character only.—He immediately provided him a Tutor in the House with himself, under whose Tuition he very soon sent him to travel, being desirous of indulging to the utmost that laudable Curiosity and Thirst of Knowledge, which seem'd so strongly impressed on the amiable Mind of our young Adventurer.—With this Gentleman, who was a learned Ecclesiastic, he travelled through *Egypt*, *Palestine*, and the greatest Part of the *East*; and, on Lord *Paget*'s returning home, as that Nobleman chose to take his Journey by Land, Mr. Hill had an Opportunity of seeing  
great

great Part of *Europe*, at most of the Courts of which the Ambassador made some little Stay.

With Lord *Paget* our Author continued in great Estimation; and, it is not improbable, that his Lordship might have provided genteely for him at his Death, had not the Envy and Malevolence of a certain Female, who had great Influence with him, by Falshoods and Misrepresentations, in great Measure, prevented his good Intentions towards him.—Fortune, however, and his own Merits, made him Amends for the Loss of this Patronage; for his known Sobriety and good Understanding recommended him soon after to Sir *William Wentworth*, a worthy Baronet of *Yorkshire*, who, being inclinable to make the Tour of *Europe*, his Relations engaged Mr. *Hill* to accompany him as a Sort of Governor or travelling Tutor, which Office, tho' himself of an Age which might rather be expected to require the being put under Tuition itself, than to become the Guide and Director of others, he executed so well, as to bring home the young Gentleman, after a Course of two or three Years, very greatly improved, to the entire Satisfaction, not only of himself, but of all his Friends.

In the Year 1709 he commenced Author, by the Publication of an History of the *Ottoman* Empire, compiled from the Materials which he had collected in the Course of his different Travels, and during his Residence at the *Turkish* Court.—This Work, tho' it met with Success, Mr. *Hill* frequently afterwards repented the having printed, and would himself, at Times, very severely criticize on it; and indeed, to say

the Truth of it, there are in it a great Number of Puerilities, which render it far inferior to the Merit of his subsequent Writings; in which Correctness has ever been so strong a Characteristic, that his Critics have even attributed it to him as a Fault.—Whereas, in this Work, there at best appears the Labour of a juvenile Genius, rather chusing to give the full Rein to fiery Fancy, and indulge the Imagination of the Poet, than make Use of the Curb of cooler Judgment, or aim at the Plainness and Perspicuity of the Historian.—About the same Year he published his first poetical Piece, entitled *Camillus*, in Vindication and Honour of the Earl of *Peterborough*, who had been General in *Spain*.—This Poem was printed without any Author's Name; but Lord *Peterborough*, having made it his Business to find out to whom he was indebted for this Compliment, appointed Mr. *Hill* his Secretary; which Post, however, he quitted the Year following, on Occasion of his Marriage.

In 1709 he was also made Master of the Theatre Royal in *Drury Lane*, and, at the Desire of Mr. *Booth*, wrote his first Tragedy of *Elfrid*, or the *Fair Inconstant*.—This Play was written in little more than a Week, on which Account it is no Wonder that it should be, as he himself has described it, “An upprun'd  
“Wilderness of Fancy, with here  
“and there a Flower among the  
“Leaves; but without any Fruit  
“of Judgment.”—This, however, he alter'd, and brought on the Stage again about twenty Years afterwards, under the Title of *Athelwold*.—Yet, even in its first Form, it met with sufficient Encouragement to induce him

him to a second Attempt in the dramatic Way, tho' of another Kind, viz. the Opera of *Rinaldo*, the Music of which was the first Piece of Composition of that admirable Master Mr. *Handel*, after his Arrival in *England*.—This Piece, in the Year 1710, Mr. *Hill* brought on the Stage at the King's Theatre in the *Haymarket*, of which also he was at that Time Director, and where it met with very great and deserved Success.

It appears, from the above Account, that Mr. *Hill* was, at one and the same Period, Manager of two Theatres, both of which he conducted entirely to the Satisfaction of the Public; and, indeed, no Man seem'd better qualified for such a Station, if we may be allowed to form our Opinion from that admirable Judgment in theatrical Affairs, and perfect Acquaintance, both with the Laws of the Drama, and the Rules of acting, which he gives Proofs of, not only in a Poem entitled, the *Art of Acting*, and in the Course of his periodical Essays, entitled the *Prompter*, which appear'd in his Life-Time, but also in many Parts of an Epistolary Correspondence which he maintained with various Persons of Taste and Genius, and which have since been published among his posthumous Works, in four Volumes in Octavo.—This Post, however, he relinquished in a few Months, from some Misunderstanding with the then Lord Chamberlain; and tho' he was not long after very earnestly solicited, and that too by a Person of the first Distinction and Consequence, to take the Charge on him again, yet he could not be prevailed on, by any Means, to re-accept it,

It is probable, however, that neither Pride, nor any harbour'd Resentment, were the Motives of this Refusal, but one much more amiable, viz. an ardent Zeal for general Improvement, and an Earnestness for the public Good, which ever attended him thro' Life, in which he was at all Times indefatigable, and to which he, on different Occasions, frequently sacrificed, not only his Ease and Satisfaction, but even large Sums of Money also; and, indeed, this valuable Property of Public Spirit seems to have been his Soul's Darling Passion; for he himself, in one of his Prefaces, speaking of Poetry, tells us, "that he has no better Reason for wishing it well than his Love for a Mistress, whom he should never be married to; for that, whenever he grew ambitious, he would wish to build higher, and owe his Memory to some Occasion of more Importance than his Writings."—To this Motive, therefore, I say, it is probable that we ought to attribute his declining the Theatrical Direction, for in the same Year he married the only Daughter of *Edward Norris, Esq;* of *Stratford in Essex*, and, as the Fortune that Lady brought him was very considerable, he was now better able to pursue some of his more public Designs than he had before been.

The first Project which Mr. *Hill* set on Foot, for which he obtained a Patent, and of which he was himself the sole Discoverer, was the making an Oil, as sweet as that from Olives, from the Beech Nuts, which are a very plentiful Produce of some Parts of these Kingdoms.—This was an Improvement apparently and acknowledgely of great Utility,  
and

and must have turned out to great Advantage, had the Conduct of it continued in the Hands of the original Inventor. — But, being an Undertaking of too great Extent for his own Fortune singly to pursue, he was obliged to call in the Assistance of others; and took a Subscription of twenty-five thousand Pounds on Shares and Annuities, in Security of which he assigned over his Patent in Trust for the Proprietors, forming from amongst themselves a Body, who were to act in Concert with the Patentee, under the Denomination of the Beech Oil Company. — However, as Mankind are apt to be over sanguine in their Expectations, and too impatient, under any the least Disappointment of those Expectations, there soon arose Disputes among them, which obliged Mr. Hill, in Vindication of some Misrepresentations concerning himself, to publish a fair State of the Case, by which it appear'd plainly that all the Money, that had hitherto been employed, had been fairly and candidly expended for the public Benefit, and that the Patentee had even waved all the Advantages, to which, by Agreement, he had been entitled to. — These Disputes, however, terminated in the over-throwing the whole Design, without any Emolument either to the Patentee or the Adventurers, at a Time when Profits were already arising from it, and, if pursued with Vigour, would, in all Probability, have continued increasing and permanent. — Mr. Hill procured his Patent for this Invention in *October* 1713, and the Date of his public Appeal, in Regard to the Affair, is the 30th of *Nov.* 1716. — Thus, exclusive of the Time employed in bringing the Invention

itself to Maturity, we see a full three Years Labour of a Gentleman of Abilities and Ingenuity entirely frustrated, thro' the Inequality of his own Fortune to carry his Plan into Execution singly, and the erroneous Warmth and Impatience of those various Tempers with which he was, in Consequence of that Insufficiency, obliged to unite himself for the Perfection of it.

He was also concerned with Sir *Robert Montgomery*, in a Design for establishing a Plantation of a vast Tract of Land in the South of *Carolina*, for which Purpose a Grant had been purchased from the Lords Proprietors of that Province; but here again the Want of a larger Fortune than he was Master of, stood as a Bar in his Way; for, tho' it has many Years since been largely cultivated under the Name of *Georgia*, yet it never proved of any Advantage to him.

Another very valuable Project he set on Foot in the Year 1728, which was the turning to a great Account many Woods of very large Extent in the North of *Scotland*, by applying the Timber, produced by them, to the Uses of the Navy, for which it had been long erroneously imagined, they were totally unfit. — The Falsity of this Supposition, however, he clearly evinced; for one entire Vessel was built of it, and, on Trial, was found to be of as good Timber as that brought from any Part of the World; and altho', indeed, there were not many Trees in these Woods large enough for Masts to Ships of the largest Burthen, yet there were Millions fit for those of all smaller Vessels, and for every other Branch of Ship-Building. — In this Undertaking, however, he met with various

various Obstacles, not only from the Ignorance of the Natives of that Country, but even from Nature herself; yet, Mr. Hill's Affiduity and Perseverance surmounted them all.—For when the Trees were by his Order chained together into Floats, the unexperienced Highlanders refused to venture themselves on them down the River *Spey*; nor would have been prevailed on, had not he first gone himself to convince them that there was no Danger.—And now the great Number of Rocks, which choaked up different Parts of this River, and seemed to render it impossible, were another Impediment to his Expedition.—But, by ordering great Fires to be made upon them at the Time of low Tide, when they were most exposed, and throwing Quantities of Water upon them, they were, by the Help of proper Tools, broke to Pieces and thrown down, and a free Passage opened for the Floats.

This Design was, for some Time, carried on with great Vigour, and turned out to very good Account; till some of the Persons concerned in it thought proper to call off the Men and Horses from the Woods of *Abernetby*, in order to employ them in their Lead Mines in the same Country, from whence they promised themselves to reap a still more considerable Advantage.—What private Emolument Mr. Hill received from this Affair, or whether any at all, I am uninformed of.—However, the Magistrates of *Inverness*, *Aberdeen*, &c. paid him the Compliment of the Freedom of their respective Towns, and entertained him with all imaginary Honours.—Yet, notwithstanding these Honours,

which were publicly paid to our Author, and the distinguished Civilities which he met with from the Duke and Dutchess of *Gordon*, and other Persons of Rank to whom he became known during his Residence in the Highlands, this Northern Expedition was near proving of very unhappy Consequences to his Fortune; for, in his Return, his Lady being at that Time in *Yorkshire* for the Recovery of her Health, he made so long a Continuance with her in that County, as afforded an Opportunity to some Persons, to whose Hands he had confided the Management of certain important Affairs, to be guilty of a Breach of Trust, that aimed at the Destruction of the greatest Part of what he was worth.—However, he happily returned Time enough to frustrate their villainous Intentions.

In the Year 1731 he met with a severe Shock by the Loss of his Lady, with whom he had passed upwards of twenty happy Years, and to whom he had ever had the sincerest and tenderest Attachment.—The Thought of the following Epitaph, which he wrote on her, is original and entirely poetical.

*Enough, co'd Stone!—Suffice her  
long-lov'd Name:  
Words are too weak to pay her  
Virtue's Claim.—  
Temples, and Tombs, and Tongues  
shall waste away;  
And Pow'r's vain Pomp, in  
mould'ring Dust decay;  
But e'er Mankind a Wife more  
perfect see,  
Eternity, O Time! shall bury  
thee.*

Mr. Hill, after this, continued in *London* and an Interchange with

the Public, till about the Year 1738, when he, in a Manner, withdrew himself from the World, by retiring to *Plaisow* in *Effex*, where he devoted himself entirely to Study, and the Cultivation of his Family and Garden. Yet the Concerns of the Public became by no Means a Matter of Indifference to him; for, even in this Retirement, he closely applied to the bringing to Perfection many profitable Improvements. — One more particularly he lived to compleat, tho' not to reap any Benefit from it himself, *viz.* the Art of making Pot-Ash equal to that brought from *Russia*, to which Place an immense Sum of Money used annually to be sent from these Kingdoms for that Article alone. — In his Solitude he wrote and published several poetical Pieces, particularly an Heroic Poem, entitled the *Fanciad*, another of the same Kind, called the *Impartial*, a *Poem upon Faith*, and three Books of an Epic Poem which he had many Years before begun, on the Story of *Gideon*. — He also translated and adapted to the *English Stage* *Mons. de Voltaire's* Tragedy of *Merope*, which was the last Work he lived to compleat; for, from about the Time he was soliciting the bringing it on the Stage, an Illness seized him, from the tormenting Pains of which he had scarce an Hour's Intermision; and, after trying, in vain, all the Aids that Medicine could afford him, he at last returned to *London*, in Hopes that his native Air might have proved beneficial to him; but, alas! he was past Recovery, being wasted almost to a Skeleton, from some internal Cause, which had occasioned a general Decay, and was believed to be an Inflammation in the Kidneys, the Foundation of which

most probably had been laid by his intense and indefatigable Application to his Studies. — He just lived to see his Tragedy introduced to the Public, but the Day before it was, by Command of *Frederic* Prince of *Wales*, to have been represented for his Benefit, he died, in the very Minute of the Earthquake, *Feb. 8. 1749-50*, of the Shock of which, tho' speechless, he appeared sensible. — This Event happened within two Days of the full Completion of his sixty-fifth Year, the last Twelvemonth of which he had passed in the utmost Torment of Body, but with a Calmness and Resignation that gave Testimony of the most unshaken Fortitude of Soul. — He was interred near Lord *Godolphin's* Monument, in the great Cloister of *Westminster-Abbey*, in the same Grave with her, who had, while living, been the dearest to him.

With Regard to Mr. *Hill's* private Character, he was in every Respect perfectly amiable. — His Person was, in his Youth, extremely fair and handsome. — He was tall, not too thin, yet genteelly made. — His Eyes were a dark Blue, bright and penetrating; his Hair brown, and his Face oval. — His Countenance was most generally animated by a Smile, which was more particularly distinguishable whenever he entered into Conversation; in the doing which his Address was most engagingly affable, yet mingled with a native unassumed Dignity, which render'd him equally the Object of Admiration and Respect, with those who had the Pleasure of his Acquaintance. — His Voice was sweet, and his Conversation elegant; and so extensive was his Knowledge in all Subjects,

Subjects, that scarcely any could occur on which he did not acquit himself in a most masterly and entertaining Manner.—His Temper, tho' naturally warm when rous'd by Injuries, was equally noble in a Readiness to forgive them; and so much inclinable was he to repay Evil with Good, that he frequently exercised that Christian Lesson, even to the Prejudice of his own Circumstances.—He was a generous Master, a sincere Friend, an affectionate Husband, and an indulgent and tender Parent; and indeed, so benevolent was his Disposition in general, even beyond the Power of the Fortune he was blessed with, that the Calamities of those he knew, and valued as deserving, affected him more deeply than his own.—In Consequence of this we find him bestowing the Profits of many of his Works for the Relief of his Friends, and particularly his dramatic ones, none of which he could ever be prevailed on to accept of a Benefit for till at the very Close of his Life, when, Oh Grief! his narrow Circumstances compelled him to solicit the acting of his *Merope*, for the Relief of its Author from those Difficulties, out of which he had frequently been the generous Instrument of extricating others.—His Manner of living was temperate to the greatest Degree in every Respect but that of late Hours, which, as the Night is less liable to Interruptions than the Day, his indefatigable Love of Study frequently drew him into.—No Labour deterr'd him from the Prosecution of any Design which appeared to him to be praise-worthy and feasible; nor was it in the Power of the greatest Misfortunes (and, indeed, from his Birth, he seem-

ed destined to encounter many) to overcome, or even shake his Fortitude of Mind.

As a Writer, he must be allowed to stand in a very exalted Rank of Merit.—The greatest Elevation of Thought and Dignity of Sentiment; the strongest Powers of affecting the Mind and alarming the Passions; a Fancy, which took its Flight on the most unlimited Pinions; and an Originality of Expression, which true Genius alone could be capable of, are the striking Characteristics of Mr. Hill's Writings.—And altho' it may be confessed that the rigid Correctness, with which he constantly reperused his Works for Alteration, the frequent Use of compound Epithets, and an *Ordo Verborum* in great Measure peculiar to himself, have justly laid him open to the Charge of being, in some Places, rather too turgid, and in others somewhat obscure; yet, the nervous Power we find in them, will surely atone for the former Fault, and, as to the latter, the intrinsic Sterling Sense we constantly find on a close Examination of every Passage of his Writings, ought to make us overlook our having been obliged to take some little Pains in digging thro' the Rock in which it was contained.—As I have, however, in this Place, nothing to do with any but his dramatic Writings, the Reader may see a compleat Catalogue of them in the following List, viz.

1. ALZIRA. Trag.
2. ATHELWOLD. Trag. (alter'd from *Elfrid*.)
3. ELFRID. Trag.
4. *Fatal Vision*. Trag.
5. HENRY V. Trag.
6. *Insolvent*. Trag.
7. MEROPE. Trag.
- [ R 2 ] 8. *Muses*

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8. *Muses in Mourning*. Opera.
9. RINALDO. Ital. Opera.  
(the Plan only laid by this Author.)
10. *Roman Revenge*. Trag.
11. SAUL. Trag.
12. *Snake in the Grass*. Dram.  
Entertainment.
13. *Trick upon Trick*. Com.
14. *Walking Statue*. Farce.
15. ZARA. Trag.

Our Author seems to have lived in perfect Harmony with all the Writers of his Time excepting Mr. Pope, with whom he had a short Paper War, occasioned by that Gentleman's introducing him in the *Dunciad*, as one of the Competitors for the Prize offer'd by the Goddess of Dulness, in the following Lines.

*Then Hill essay'd; scarce vanish'd  
out of Sight,  
He buoys up instant, and returns  
to Light;  
He bears no Token of the sabler  
Streams,  
And mounts, far off, among the  
Swans of Thames.*

This, though far the gentlest Piece of Satire in the whole Poem, and conveying at the same Time an oblique Compliment, rous'd Mr. Hill to the taking some Notice of it, which he did by a Poem, written during his Peregrination in the North, entitled, *The Progress of Wit, a Caveat for the Use of an eminent Writer*, which he begins with the following eight Lines, in which Mr. Pope's too well-known Disposition is elegantly, yet very severely characterized.

*Tuneful ALEXIS, on the Thames'  
fair Side,  
The Ladies' Play-thing, and the  
Muse's Pride;*

# H I

*With Merit popular, with Wit  
polite,  
Easy, tho' vain, and elegant,  
tho' light;  
Desiring, and deserving other's  
Praise,  
Poorly accepts a Fame he ne'er  
repays:  
Unborn to cherish, SNEAKING-  
LY APPROVES,  
And wants the Soul to spread the  
Worth he loves.*

The "*sneakingly approves*," in the last Couplet, Mr. Pope was much affected by; and, indeed, thro' their whole Controversy afterwards, in which it was generally thought Mr. Hill had considerably the Advantage, Mr. Pope seems rather to express his Repentance by denying the Offence, than to vindicate himself, supposing it to have been given.

HILL, Dr. John.—This Gentleman, who may very justly be esteemed as a Phænomenon in Literary History, is yet living, and perhaps one of the most voluminous Writers that this or any other Age has produced; yet, on an Examination of his Works, it will, I am afraid, appear, that he has just inverted that Sentiment of Horace, which his Name-Sake last-mentioned chose for the Motto of his *Fatal Vision*, and that the Doctor's Maxim will appear the direct contrary to the

*I not for vulgar Admiration  
write;  
To be well read, not much, is  
my Delight.*

but of this more hereafter.—He is the second Son of one Mr. Theophilus Hill, a Clergyman, if I mistake not, of either Peterborough or Spalding.—The Year of

our

our Author's Birth I am not absolutely ascertained of, but should, from a Collection of Circumstances, be apt to conclude it about 1716 or 1717, as in the Year 1740 we find him engaged in a Controversy with Mr. *Rich*, in Regard to a little Opera called *Orpheus and Euridice*, in which much personal Abuse appeared on both Sides.—He was originally bound Apprentice to an Apothecary, after serving his Time to whom, he set up in that Profession in a little Shop in *St. Martin's Lane*; but, having very early incumbered himself with the Cares of a Family, by an hasty Marriage with a young Woman of no Fortune, the Daughter of one Mr. *Tauver*, who was Household Steward to the late Earl of *Burlington*, and whom he fell in Love with at a Dancing, he found the little Business he had in his Profession insufficient for the Support of it, and therefore was obliged to apply to other Resources to help out the poor Pittance he could obtain by his regular Avocation.—Having, during his Apprenticeship, regularly attended on the Botanical Lectures which are periodically given under the Patronage of the Company of Apothecaries, and being possessed of quick natural Parts and ready Abilities, he had made himself a very compleat Master of the practical, and indeed the theoretical Part also, of Botany; and, having procured a Recommendation to the late Duke of *Richmond*, and the Lord *Petre*, two Noblemen, whose Love of Science and constant Encouragement of Genius, ever did Honour to their Country, he was by them employed in the Regulation of their respective botanic Gardens, and the Arrangement of certain cu-

rious dried Plants, which they were in Possession of.—Assisted by the Gratuities he received from these Noblemen, he was enabled to put a Scheme in Execution of travelling over several Parts of this Kingdom, to gather certain of the more rare and uncommon Plants; a select Number of which, prepared in a peculiar Manner, he proposed to publish, as it were, by Subscription, at a certain Price.—The Labour and Expences attending on an Undertaking of this Kind, however, being very great, and the Number of even probable Purchasers very few, the Emoluments accruing to him from all his Industry, which was indeed indefatigable, were by no Means adequate either to his Expectations or his Merits.—The Stage now presented itself to him as a Soil in which Genius might stand a Chance of flourishing.—But this Plan proved likewise abortive, and, after two or three unsuccessful Attempts at the Little Theatre in the *Haymarket*, and the Theatre Royal in *Covent Garden*, (particularly in the Character of the second Spirit of *Comus*, which he performed during the first Run of that Masque, as alter'd by Dr. *Dalton*, and in the *Dramatis Personæ* of which Mr. *Hill's* Name may to this Day be seen) he was obliged to relinquish his Pretensions to the Sock and Buskin, and apply again to his Botanical Advantages, and his Business as an Apothecary.

During the Course of these Occurrences, he was introduced to the Acquaintance of *Martin Folkes*, Esq; the late President of the Royal Society, to Dr. *Alexander Stuart*, Mr. *Henry Baker*, F. R. S. and many other Gentlemen eminent in the literary

and philosophical World, by all of whom he was received and entertained, on every Occasion, with the utmost Candour and Warmth of Friendship; being esteemed as a young Man of very considerable Abilities, struggling with the most laudable Assiduity against the Stream of Misfortune, yet, with a Degree of bashful Diffidence, which seemed an unfurmountable Bar to his ever being able to stem the Torrent, or make that Figure in Life which his Merit justly entitled him to.—In this Point of View Mr. Hill appeared for a considerable Time, admitted to every literary Assembly, esteem'd and caressed by all the Individuals which composed them, yet indigent and distressed, and sometimes put to Difficulties for the obtaining even the common Necessaries of Life. At length, about the Year 1745 or 1746, at which Time he had a trifling Appointment of Apothecary to a Regiment or two in the *Savoy*, he translated from the *Greek* a small Tract, written by *Theophrastus*, on Stones and Gems, which, by the Addition of a great Number of very judicious and curious Notes, he enlarged into an Octavo Volume of three Shillings and Six-pence Price, which formed almost a compleat System of that Branch of Natural History.—This Work he published by Subscription, and, being extremely well executed, and as strongly recommended by all his literary Friends, it not only answered his Expectations from it with Respect to pecuniary Advantages, but also established a Reputation for him as a Writer, in Consequence of which he was immediately engaged in Works of more Extent, and of greater Importance.—The first Work he

undertook was a general Natural History, in three Volumes, Folio, the first of which, exclusive of other Writings, he completed in less than a Twelve-Month.—He was also engaged, in Conjunction with *George Lewis Scott*, Esq; in a Supplement to *Chambers's Dictionary*.—He took on him the Management of a Monthly Publication, entitled the *British Magazine*, in which he wrote a great Variety of Essays on different Subjects; and was at the same Time concerned in many other Works.—In short, the Rapidity of his Pen was astonishing, nor will it perhaps readily gain Credit with Posterity, that while he was thus employed in several very voluminous Concerns at one Time, some of which were on Subjects which seemed to claim singly the whole of his Attention, and which he brought to Perfection with an Expedition that is scarcely to be conceived, he solely, and without any Assistance, carried on a daily periodical Essay, under the Title of the *Inspector*.—Nor was this the only extraordinary Circumstance attending on it; for, notwithstanding all this Employment, so much Leisure did he find Means ever to reserve to himself, that he was, at the same Time, a constant Frequenter of every Place of Public Amusement.—No Play, Opera, Ball or Assembly, but Mr. Hill was sure to be seen at, where he collected, by Wholesale, a great Variety of private Intrigue and personal Scandal, which he as freely retailed again to the Public, in his *Inspectors* and *Magazines*.

But now a Disposition began to shew itself in this Gentleman, which those, who had been the most intimate with him in his earlier

earlier Parts of Life, could never have suspected in him, *viz.* an unbounded Share of Vanity and Self-Sufficiency, which had for Years lain dormant behind the Mask of their direct opposite Qualities of Humility and Diffidence; a Pride, which was perpetually laying Claim to Homage by no Means his Due, and a Vindictiveness, which never could forgive the Refusal of it to him.—Hence it was that personal Abuse and the most licentious and uncandid Scurrility continually flowed from his Pen; every Affront, tho' ever so trivial, which his Pride met with, being assuredly revenged by a public Attack on the Morals, Understandings or Peculiarities of the Person from whom it had been received.—In Consequence of this Disposition we find him very frequently engaged in personal Disputes and Quarrels.—Particularly in one with an *Irish* Gentleman, of the Name of *Broune*, who, on finding himself universally considered as the Person intended by a very ridiculous Character drawn in one of the *Inspectors*, thought proper to bestow some Correction on him, not of the gentlest Kind, in the public Gardens of *Ranelagh*, which however Mr. *Hill* does not appear to have replied to with any other Weapon but his Pen.—He also engaged himself in a little Paper War with Mr. *Woodward*, the Comedian, in Consequence of an Insult that Gentleman received, in the Execution of his Profession, from a Gentleman in one of the Boxes.—Mr. *Hill* was also extremel' busy in the Opposition against the late Mr. *Henry Fielding*, in that intricate and inexplicable Affair of *Elizabeth Canning*.—But the most important Contest he was ever concerned in

was his Attack on the Royal Society of *London*, which, as his Writings on the Subject are of some Extent, and may be handed down to Posterity when the Cause of them is forgotten, it will not, perhaps, be disagreeable to my Readers, if I take up a small Portion of their Time in a Detail of the Origin and Progress of it.

When Mr. *Hill* had started all at once, as I have before related, from a State of Indigence and Distress, to taste the Comforts of very considerable Emoluments from his Labour, giddy with Success, and elated, beyond Bounds, with the warm Sunshine of Prosperity, he seemed to be seized with a Kind of Infatuation.—Vanity took entire Possession of his Bosom, and banished from thence every Consideration but of Self.—His Conversation turn'd on little else, and even his very Writings were tainted with perpetual Details of every little Occurrence that happened to him.—A Passion for Dress, Shew and Parade, the natural Attendants on Self-Love, now broke forth; he set up his Chariot, and, professing to assume the Character of a meer Man of Pleasure, Gallantry and *Bon Ton*, affected to express, on every Occasion, the highest Contempt for Business and the drier Kinds of Study.—His Raillery both in Company and in his Writings frequently turned on those who closely attached themselves to Philosophical Investigations, more especially in the Branches of Natural Philosophy.—The Common Place Wit of abusing the Medal-Scraper, the Butterfly-Hunter, the Cockle-Shell-Merchant, &c. now appeared in some of his *Magazines* and *Inspectors*, and in two or three Places he  
even

even indulged some distant Glance<sup>s</sup> of Satire at the Royal Society.—Notwithstanding which, however, when the Supplement to *Chambers's Dictionary* was nearly finished, the Proprietors of that Work, very sensible of the Weight which an F. R. S. annexed to the Author's Name, ever has in the Recommendation of a Work of that Nature, were very desirous that Mr. Hill (who had just before this purchased a Diploma for the Degree of Doctor of Physic from the *Scotch University of St. Andrews*) should also have this Addition as well as Mr. Scott, his Colleague in the Work.—In Consequence of this their Design, the new Dr. Hill procured Mr. Scott to propose him for Election into that honourable Body; but the Doctor's Conduct for some Time past having been such as had render'd him the Object of Contempt to some, of Disgust to others, and of Ridicule to almost all the rest of his former grave and philosophical Acquaintances, he now stood but a very indifferent Chance for carrying an Election, where an Opposition of one third was sufficient to reject the Candidate; and as the failing in that Attempt might have done our Author more essential Prejudice than the succeeding in it could even have brought him Advantage, the late ingenious and worthy President *Martin Folkes*, Esq; whose Remembrance must ever live in the highest Estimation with all who ever had the Honour of knowing him, notwithstanding that Dr. Hill had given him personal Occasion of Offence against him, yet, with the utmost Generosity and Candour, advised Mr. Scott to dissuade his Friend, for his own Sake, against a Design which

then appeared so little Probability of his succeeding in.—This Advice, however, Dr. Hill, instead of considering it in the generous Light it was meant, misinterpreted into a prejudiced Opposition against his Interest; and would have persisted in his Intention even in Despight of it, had not his being unable to obtain the Subscription of the requisite Number of Members to his Recommendation, obliged him to lay it aside, from a Conviction that he could not expect to carry an Election in a Body composed of three hundred Members, of which he could not prevail on three to set their Names to the barely recommending him as a Candidate.—Thus disappointed, his Vanity piqued, and his Pride lower'd, no Relief was left him but railing and Scurrility, for which Purpose, declaring open War with the Society in general, he first published a Pamphlet, entitled *A Dissertation on Royal Societies*, in a Letter from a *Sclavonian Nobleman* in London to his Friend in *Sclavonia* which, besides the most ill-manner'd and unjust Abuse on the whole learned Body, he had been just aiming, in vain, to become a Member of, is interlarded with the grossest personal Scurrility on the Characters of Mr. *Folkes* and Mr. *Henry Baker*, two Gentlemen to whom Dr. Hill had formerly been under the greatest Obligations, and whose respective Reputations in both the moral and literary World, had long been too firmly established for the weak Efforts of a disappointed Scribbler to shake or undermine.—Not contented with this, he proceeded to compile together a large Quarto Volume, entitled *a Review of the Works of the Royal Society*, in which,

which, by the most unfair Quotations, Mutilations and Misrepresentations, Numbers of the Papers, read in that illustrious Assembly, and published under the Title of the *Philosophical Transactions*, are endeavoured to be rendered ridiculous.—This Work is ushered into the World with a most abusive and infamous Dedication to *Martin Folkes, Esq;* against whom and the afore-mentioned *Mr. Henry Baker*, the Weight of this furious Attack was chiefly aimed, since of the few other Authors, who have been dragged in to suffer the Lash of the Doctor's Abuse, much the greatest Part of them seem to have had no Claim to his Resentment, but that of being Correspondents of, or their Pieces being communicated by, one or the other of these Gentlemen.—But here again *Dr. Hill* met with a Disappointment; for the Persons, whom he had thus unjustly and ungratefully attacked, being greatly above the Reach of his Malice, he found the ill Effects of it, like a recoiling Piece, revert on himself; the World, instead of laughing with him, despised him; those, who would have otherwise been the principal Purchasers of his Philosophical Writings, were now too much exasperated to afford him the least Encouragement or Assistance.—By giving so ample a Scope to personal Slander and scurrilous Abuse in some of his Works, and by his too great Hurry and the Impossibility of giving a proper Digestion to others, he made himself so many personal Enemies on the one Hand, and wrote himself so out of Repute, both with the Town and the Booksellers, on the other, that at length, even when employed by the latter, he was ob-

liged, by Contract, to conceal from the former his being the Author, from the Consideration that his very Name was sufficient to damp the Sale of any Piece to which it might be affixed.—This, however, did not prevent his engaging in many Works, tho' not so voluminously as before, till at length he hit upon another Method for getting Money, which, as I am informed, still continues to bring him a very considerable Income.—This is no other than the Preparation of certain simple Medicines, whose Effects are very serviceable in many Cases, and, being mostly of the vegetable Kind, are, I believe, very inoffensive in all.—These Medicines, in Consequence of constant Advertisements and Puffing, have had a very extensive Sale and Consumption, and are, I think, only of four Sorts, *viz.* The *Essence of Water-Dock*, *Tincture of Valerian*, *Pectoral Balsam of Honey*, and *Tincture of Bardana*.—*Dr. Hill* has, for some Time past, been warmly patronized by the Earl of *Bute*, thro' whose Interest, I have been informed, he was appointed, about two Years ago, to the Management of the Royal Gardens, but, by what Means I know not, the Grant was never confirmed.—Under that Nobleman's Patronage, and, I believe, at his Expence, the Doctor is also now publishing a very pompous and voluminous botanical Work, entitled, a *System of Botany*, of which five Volumes in Folio, with a great Number of very elegant and magnificent Copper-Plates, have already appeared.

And now, having related what peculiar Circumstances I have been able to collect in Regard to his Life, it may be expected that  
I should

I should give some Observations with Respect to his Character ; yet, these I shall here confine only to his literary one, and the Rank of Merit which his Writings ought to stand in.—Dr. Hill's greatest Enemies cannot deny that he is Master of great Abilities, and an amazing Quickness of Parts.—The Rapidity of his Pen has been ever astonishing, and, I have even been credibly informed, that he has been known to receive, within one Year, no less than fifteen hundred Pounds, for the Works of his own single Pen, which, as he was never in such Estimation as to be entitled to any extraordinary Price for his Copies, is, I believe, at least three Times as much as ever was made by any one Writer in the same Period of Time.—But, had he wrote much less, he would probably have been much more read.—The vast Variety of Subjects he has handled, certainly requir'd such a Fund of universal Knowledge, and such a boundless Genius as were never, perhaps, known to center in any one Man ; and therefore it is not to be wondered at, if, in Regard to some, he appears very inaccurate, in some very superficial, and, in others, very inadequate to the Task he had undertaken. His Works, in the Philosophical Way, are what he seems most likely to have purchased future Fame by, had he allowed himself Time to have digested the Knowledge he was possessed of, or adhered to that Precision with Regard to Veracity, which the Relation of literary Facts so rigidly demands.—His Novels, of which he has written many, such as the History of Mr. Lowell (in which he had endeavoured to persuade the World he had given it the

Detail of his own Life) The Adventures of a *Creole*, The Life of Lady *Frail*, &c. have, in some Parts of them, Incidents not disagreeably related, but the most of them are no more than Narratives of private Intrigues, containing, throughout, the grossest Calumnies, and aiming at the blackening and undermining the private Characters of many respectable and amiable Personages.—In his Essays, which are by much the best of his Writings, there is, in general, a Liveliness of Imagination, and a Prettiness in the Manner of extending perhaps some very trivial Thought, which, at the first *Coup D'Oeil*, is pleasing enough, and may, with many, be mistaken for Wit ; but, on a nearer Examination, the imagined Sterling will be found to dwindle down into *meer French Plate*.—A continued Use of smart short Periods, bold Assertions, and a Rotain of Egotisms, for the most Part give a glitter to them, which, however, presently fallies to the Eye, and seldom tempts the Spectator to a second Glance.—In a Word, the utmost that can be said of Dr. Hill is, that he has Talents, but that he has, in the general, either greatly misapplied them, or most miserably/hackney'd them out.

As a dramatic Writer he stands in no Estimation, nor has been known in that View by any Thing but two very insignificant little Pieces, one of which I have mentioned above.—Their Titles are,

1. ORPHEUS and EURIDICE.  
Opera.

2. The Rout. Farce.

HEADLY, Dr. Benjamin.—  
This Gentleman was a Doctor of Physic, and eminent in his Profession.—He was second Son of the  
the

the great Dr. *Benjamin Hoadly*, late Lord Bishop of *Winchester*.—The Doctor was, in his private Character, an amiable humane Man, and an agreeable sprightly Companion.—In his Profession he was learned and judicious, and, as a Writer, there needs no farther Testimony to be borne to his Merit, than the very pleasing Comedy he has left behind him, and which, whenever represented, continually affords fresh Pleasure to the Audience.—We scarce have need to mention to any one, the least conversant with theatrical Affairs, that we mean

The *Suspicious Husband*. Com. Doctor *Hoadly* died about the Year 1760.

HOLYDAY, Dr. *Barten*.—This Gentleman was Son of one *Thomas Holyday*, a Taylor, and was born in the Parish of *All-Saints*, in the City of *Oxford*, about the latter End of Queen *Elizabeth's* Reign.—He was very early entered of *Christ Church* in the University of *Oxford*, during the Time of Dr. *Ravis*, who was not only his Patron, but a Relation also.—In this College he took his Degrees of Bachelor and Master of Arts, and, in 1615, enter'd into Holy Orders, in which his Abilities very soon made him taken Notice of, and render'd him a very popular Preacher.—He soon after obtained two good Livings, both of them in *Oxfordshire*, and, in the Year 1618, he went as Chaplain to Sir *Francis Stewart*, when he accompanied, to his own Country, the famous Count *Gundamore*, who had been many Years Ambassador from the Court of *Spain* to that of *England*.—In this Journey the Doctor's facetious and agreeable Manner greatly in-

gratified him in the Favour of Count *Gundamore*.

Soon after his Return he was appointed, by King *Charles I.* as one of his Chaplains, and, before 1626, succeeded Dr. *Bridges*, as Archdeacon of *Oxford*.—In 1642 he was, by Virtue of the King's Letters, created, with several others, Doctor of Divinity.—And now, the Rebellion being broke out, he sheltered himself near *Oxford*; but very soon began to give Proofs of a Want of Steadfastness, which occasioned him the Blame and Censure of many of his ancient Friends among the Clergy; the most of whom chose rather to live in Poverty during the Usurpation, than by a mean Compliance with the Times to betray the Interests of the Church, and the Cause of their unhappy exil'd Sovereign.—For, when he saw the Royal Party so far declining, that their Cause began to appear desperate, he thought it the most for his own Interest to temporize, and appear to join in with the prevailing Power.—Nay, on *Oliver Cromwell's* being raised to the Protectorship, he even so far coincided with the Measures then pursued, as to submit to an Examination by the Friars, in order to his being inducted into the Rectory of *Sbilton* in *Berkshire*, which had been vacated by the Ejection of one *Thomas Lawrence*, on Account of his being *non Compos Mentis*.—He lived, however, to see the Restoration of King *Charles II.* in Consequence of which Event the Doctor threw up the Living he had held under the Protector, and returned to *Eisleigh* near *Oxford*, to live on his Archdeaconry, and, it is thought, that had he survived, his Poetry, and the Fame  
of

of his Learning and Abilities, gave him so fair a Chance for Preferment, that, notwithstanding his having acted a temporizing Part, which had greatly injured him with the Royalists, it was probable he would soon have been raised to a Bishoprick, or at the least to a very rich Deanery.—But the irresistible Monarch summoned him away from the Village of *Eisle*, on the 2d Day of *Oct.* 1661.—Three Days after which he was interred at the Foot of Bishop King's Monument, under the South Wall of the Isle, joining, on the South Side, to the Choir of *Christ Church* Cathedral, near the Remains of *William Cartwright* and *John Gregory*.

His Writings are very numerous both in the classical and theological Way, but he has only left one dramatic Piece behind him, which is entitled,

TEXNOFAMIA.

*Wood* relates an Anecdote in Relation to this Play, which has some Humour in it, and therefore may not prove unentertaining to our Readers.—He tells us that this Piece had been publicly acted in *Christ Church* Hall, in the Year 1617, but with no very great Applause.—But that the Wits of those Times, being willing to distinguish themselves before the King, were resolved, with Leave, to act the same Comedy at *Woodstock*.—Permission being obtained, it was accordingly acted, on *Sunday* Evening, *Aug.* 26, 1621.—But, whether it was too grave for his Majesty and too scholastic for the Audience, or whether, as some said, the Actors had taken too much Wine, before they began, in order to remove their Timidity, his Majesty grew so tir'd with the Per-

formance, that, after the first two Acts were over, he several Times made Efforts to be gone.—At length, however, being persuaded by those, who were about him, to have Patience till it was over, lest the young Men should be discouraged by so apparent a Slight shewn to them, he did sit it out, though much against his Will.—On which the following Smart and ingenious Epigram was made by a certain Scholar.

*At Christ Church Marriage, done  
before the King,*

*Lest that their Mates should want  
an Offering,*

*The King himself did offer.—  
What, I pray?*

*He offer'd twice or thrice—to  
go away.*

HOPER, Mrs ——This Lady was the Daughter of one Mr. *Harford*, a very eminent Upholsterer and Cabinet-Maker in the City, and married to a Person of the same Avocation in *Cornhill*, to whom she brought no inconsiderable Fortune.—But, tho' Mr. *Hoper's* Circumstances were, at the first setting out in Life, fully adequate to that Fortune, and that, for some Time, he continued successful in Business, yet a vain Desire, which is no uncommon Frailty among Persons in Trade in this Metropolis, of supporting a Figure somewhat greater than his Rank in Life requir'd, together with a real Decline in the Business itself, in a few Years considerably impair'd his Circumstances.—Yet, even at his Death, they were found not so much shatter'd, but that a little Care and a Continuance of good Fortune might have fully retrieved them.—But, having left behind him only a Wife and one Son, neither

neither of them experienced in Trade, and the latter even too young to conduct it, the Business was now obliged to be carried on by Journeymen only, who, probably taking Advantage of the Ignorance of their Mistress, or at least not acting with the same Assiduity for another as they might have done for their own immediate Emolument, she soon found herself involved in too large a Concern for her to manage, and therefore prudently threw up Business before it had plunged her into Difficulties beyond her Power of extricating herself from.—Having sold off her Stock in Trade, and settled her Affairs, she now considered of some Method, whereby she might find Means to increase, rather than diminish, the little Pittance she was at present possessed of. Being a Woman of a sprightly Imagination and active Mind, the Pen appeared to her no improbable Resource; and dramatic Writing was that to which her Genius found its strongest Bent.—Here, however, she had, *Phaeton* like, undertaken too arduous a Task for her to perform.—For, though she wrote three or four Pieces, none of them were accepted by the Managers, and when, at her own Expence, she found Means to have two of them represented, one at the little Playhouse in *Goodman's-Fields* and the other at the little Theatre in the *Haymarket*, the Success they met with was a sufficient Vindication of the Manager's Refusal of them.—Their Titles were,

1. *EDWARD the black Prince.*  
Trag.
2. *Queen Tragedy restor'd.*  
Burlesque.

Mrs. Hoper's good Understanding, however, at length, opening

her Eyes to the Difficulties that attended on the Performance of this Plan, she retired with her Son, now grown up, to *Enfield* in *Middlesex*, where the latter, who had a liberal Education, set up a School, in which he met with good Success; and which, since his Death, which happened four or five Years ago, has been continued under the Care of our Authors.

HOPKINS, *Charles*, Esq;—This Gentleman was Son of that Right Reverend and eminent Divine, Dr. *Ezekiel Hopkins*, Bishop of *Londonderry* in *Ireland*, to which Kingdom our Author, who was born in *Devonshire*, was carried over very young, and received the early Parts of his Education in *Trinity College, Dublin*.—From thence he was sent over to *England*, and completed his Studies in the University of *Cambridge*.—On the breaking out of the Wars in *Ireland*, he went thither, and, entering into the Service of King *William*, exerted his early Valour in the Cause of his Country, its Religion and Liberties.—These Wars being at an End, he returned again to his native Land, where he fell into the Acquaintance and Esteem of such Gentlemen, whose Age and Genius were most agreeable to his own.

Writers do not mention his having pursued any Profession, and, indeed, it is probable, he had an independent Fortune, his Father having attained so high a Rank in the Church.—*Whincop*, and *Chetwood* after him, informs us, that he died young.—He had certainly a promising Genius, and his poetical Writings bear strong Testimony, both from the Ease of the Thoughts, and the Harmony of the Numbers, that their

Author must have been born a Poet.—In his dramatic Writings his Genius led him to Tragedy; the Pieces he has left behind him being the three following,

1. *BOADICEA, Queen of BRITAIN.* Trag.
2. *Friendship improv'd.* Trag.
3. *PYRRHUS, King of EPIRUS.* Trag.

**HORDEN, Mr. Hildebrand,** was the Son of Dr. *Herden*, Minister of *Twickenham* in *Middlesex*.—He was an Actor as well as an Author.—He flourished in the Reign of *William III.* and, being possessed of almost every requisite for Eminence in the dramatic Profession, was daily growing into Favour with the Public, when unfortunately, after having been about seven Years upon the Stage, he lost his Life in a frivolous, rash, accidental Quarrel, which he fell into at the Bar of the *Rose Tavern*, as he was passing thro' that House, in order to go to Rehearsal.—On Occasion of his Death one Colonel *Burgess*, a Gentleman who was Resident at *Venice*, and some other Persons of Distinction, were obliged to take their Trial, but were honourably acquitted, it appearing to have been a mere accidental *Rencontre*.

Among other Perfections, necessary to his Profession, he possessed a Person so remarkably handsome, that, after he was killed, several Ladies, very well dressed, came in Masks, which were then greatly worn, and some even openly and in their own Coaches, to visit him in his Shroud.

The Authors of the dramatic Catalogues have ascribed to him one Play, entitled,

*Neglected Virtue.* Trag.

But it appears, from the Preface,

&c. that it was only put into his Hands by a Friend.

Mr. *Horde*n was buried in a Vault in the Parish Church of *St. Clement's-Danes*.

**HOWARD, The Hon. Edward, Esq;**—This Gentleman was much more illustrious from his Birth and Family, than from the Brilliance of his Genius, being Brother to the Earl of *Berkshire* and to Sir *Robert Howard*, whom we shall have Occasion hereafter to mention.—Poetry was his Passion rather than his Talent, and, tho' he wrote no less than four Plays and an Epic Poem, he gained no Reputation by any of them; but, on the contrary, only furnished Food for the Wits of that Time, who have treated him very severely; particularly the Earl of *Rocheester*, in an Inveective against his Comedy of the *Six Day's Adventure*; and the Earl of *Dorset*, that best good Man with the worst-natur'd Muse, in a Copy of Verses addressed to him on his Poem of the *British Princes*.

Mr. *Howard* lived in King *Charles II's* Reign, but the particular Dates either of his Birth or Death, do not stand on Record.—The dramatic Pieces he has left behind him are the following:

1. *Man of New-Market.* C.
2. *Six Day's Adventure.* C.
3. *Ulysses.* Trag.
4. *Woman's Conquest.* T. C.

**HOWARD, The Hon. James, Esq;**—This Gentleman was also of the *Berkshire* Family, and was cotemporary with the last-mentioned Author.—He wrote two Plays, which were represented with Success, and held in Esteem in their Time, and likewise altered another, which was frequently acted.—Their Titles are,

1. *All Mistaken.* C.

2. *The*

2. *The ENGLISH Monsieur. C.*
3. *ROMEO and JULIET. T.*—  
Com. (not printed.)

In Regard to the last-mentioned Piece, a more particular Account of it may be seen in the first Volume of this Work, under it's own Title.

HOWARD, Hon. Sir Robert, Knight.—This Gentleman was Brother to the Earl of *Berkshire*, and to Mr. *Edward Howard* before-mentioned.—His Mother was one of the Daughters and Co-heiresses of *William Lord Burghley*.—*Cibber* acquaints us, but on what Authority I know not, that he received his Education under Dr. *Edward Drape*, at *Magdalen College, Oxford*, but *Wood* has made no Mention at all of him. He was no less steadily attached, then the rest of his Family, to the Interests of that unhappy Monarch King *Charles I* and, with the rest of them, suffer'd considerably in the maintaining his Loyalty to that Cause.—He had, however, the Honour of Knighthood bestowed on him for his gallant Behaviour in rescuing the Lord *Wilmot*, Lieutenant-General of the King's Forces, who was wounded and taken Prisoner at *Cropley - Bridge* Fight, on the 29th of *June 1644*.—At the Restoration he was chosen one of the Burgesses for *Stockbridge in Hampshire*, to serve in the Parliament which began at *Westminster* on the 8th of *May 1661*. and, on the 19th of *June 1678*, was promoted to the Place of Auditor of the *Exchequer*, at that Time worth several Thousand Pounds *per Ann.* But this Preferment was generally consider'd as a Reward for the Services he had done the Crown in assisting to cajole the Parliament out of Money.—In 1679 he was elected Member

for *Castle-Rising, in Norfolk*, for which Place, after the Restoration was effected, we find him sitting as Representative in the first Parliament under King *William III.* and, about the 16th of *Feb. 1688*, he was admitted to the Privy - Council, took the Oaths, and became a very rigid Prosecutor of the Nonjurors, disclaiming all Kind of Conversation or Intercourse with any of that Character.—The Incidents of his Life are not very numerous, or at least not recorded; nor can I trace, with any Degree of Precision, the Time of either his Birth or Death; yet, it is pretty apparent, he lived to a very advanced Age, and, in the Year 1692, at which Time he can scarcely be supposed much less than seventy Years of Age, he married Mrs. *Dives*, who was one of the Maids of Honour to Queen *Mary*.

With Respect to Sir Robert Howard's Abilities, they appear to have occasioned Debates among the Writers. — *Langbaine*, *Jacob* and *Gildon* speaking in very warm Terms in his Commendation, while *Cibber*, on the contrary, will allow him no higher Claim to Notice in the Republic of Letters, than that of being Brother-in-Law to *Dryden*. — It is true, indeed, that some of his Cotemporary Writers, and those of Eminence too, among whom were Mr. *Dryden* himself, Mr. *Shadwell*, and the Duke of *Buckingham*, have pretty rigidly handled him and his Works; but, as it is generally acknowledged that Sir Robert was a Man of a very obstinate and positive Temper, supercilious, haughty, and over-bearing to the greatest Degree in his Behaviour to others, and possessed of an insufferable

Share of Vanity and Self-Sufficiency in Regard to his own Abilities. It is not improbable that these Qualities might create him an Enmity among his Cotemporary Wits, who would perhaps have readily subscribed to the Merits he really possessed, had he not seemed to aim at a Superiority which he had no Claim to; in Consequence of which *Dryden* wrote a severe Criticism on his Duke of *Lerma*, *Shadwell* pointed him out under the Character of *Sir Positive Atall*, in his Comedy called the *Impertinents*, and the Duke of *Buckingham* intended, and had even made him, the Hero of his *Rebearfal*, under the Name of *Lilboa*, altho', after the Play had been stopped from Representation by the Plague in 1665, that Nobleman alter'd his Plan, and pointed the Artillery of his Satire against a much greater Name, in the Character of *Bayes*, retaining only some few Strokes against *Sir Robert*, in Parodies on certain Passages in his Plays.—Yet, notwithstanding all this Virulence against him, I cannot look on him as an Author devoid of Genius, since two of his Plays, *viz.* the *Indian Queen* and the *Committee*, continued for a long Time Favorites with the Public, and the latter, even to this Day, where even the Species of Character, against which the Satire of it is principally aimed, *viz.* the Round-heads and puritanical Zealots is totally abolished and forgotten among us, is still frequently performed, and never makes it's Appearance without giving Satisfaction to the Audience, and producing all the Effects which the true *Vis comica* ever has on the Mind.—A certain Sign that the Piece must possess some, if not a

capital Share of Merit. —His List of dramatic Pieces is confined to six in Number, *viz.*

1. *Blind Lady.* C.
2. *Committee.* C.
3. *Great Favourite.* T. C.
4. *INDIAN Queen.* T.
5. *Surprizal.* T. C.
6. *Vestal Virgin.* T.

*HOWELL, James, Esq;*—This Gentleman was born about the latter End of *June* or Beginning of *July* 1594, at *Abermarlis* in *Caermartbenshire, South-Wales*; of which Place his Father, at that Time, was Minister.—He received the first Part of his Education and Grammar-Learning at the Free-School of *Hereford*, from whence, before he was quite sixteen Years of Age, he was sent to *Jesus College* in *Oxford*.—Here he finished his Academical Studies, and took the Degree of Master of Arts.—On his quitting the University, he acquired the Esteem and Friendship of *Sir Robert Mansel*, by whose Means, together with some small Assurances from his Father, he was enabled, in the Year 1618, to go abroad, where he continued three Years on his Travels thro' *France, Italy* and the *Low-Countries*, by which he made himself perfectly Master of the living Languages, and every other Branch of useful Knowledge; and, so great was the Reputation of his Abilities, that, soon after his Return, he was made Choice of by King *James I.* to be sent on a Negotiation to the Court of *Madrid*, for the Recovery of the *Spanish Monarch*, a very rich *English Ship*, which had been seized by the Vice-Roy of *Sardinia*, for his Master's Use, under Pretence of prohibited Goods having been found in it.

During

During his Absence he was elected, in 1623, Fellow of *Jesus College*, and, being in Favour with *Emanuel*, Lord *Scroop*, Lord President of the North, was by him appointed his Secretary, on his Return.—This, Post calling him to reside at *York*, he formed such an Interest in that County, as to procure his being elected Burgeſs for the Corporation of *Richmond*, by the Suffrages of the Mayor and Aldermen of that Corporation, to ſit in the Parliament, which began at *Weſtmiſter* in 1627; and, in the Year 1631, was made Secretary to *Robert Earl of Leiceſter*, who was appointed Ambaſſador Extraordinary at the Court of *Copenhagen*, on a Commiſſion of Condolement on the Death of King *Charles I's* Grandmother, *Sophia*, Queen-Dowager of *Denmark*; on which Occaſion Mr. *Howell* very eminently diſtinguiſhed himſelf, by ſeveral Speeches delivered in *Latin* before the King of *Denmark*, ſetting forth the Occaſion of the Embaſſy.

On his Return to *England*, he was put into many beneficial Employments, and, about the Beginning of the Civil War, was appointed, by King *Charles I.* one of the Clerks of the Privy Council.—But, altho' theſe Poſts were equally lucrative and honourable, he does not ſeem to have been Maſter of much Oeconomy, for when, in the Year 1643, he was ſeized by the Committee of Parliament, and ſent to the *Fleet* Priſon, where, by the Courſe of his Letters, it is evident he continued till after the Death of the King, we find he was obliged to have Recourſe to his Pen for a Subſiſtence, which at that Time, before the Trade of Authorſhip had been ſo hackney'd,

as of late Years it has been, was no deſpicable Employment; and *Wood* tells us that it brought him in a very comfortable Subſiſtance.

This long and disagreeable Confinement, together with the Narrowneſs of his Circumſtances, and the laborious Manner in which he was compelled to provide for himſelf, ſeemed to have ſhaken the Firmneſs of Mr. *Howell's* political Attachments; for, during the Rebellion, we find him temporizing with the prevailing Party, and inclinable to enter into their Meaſures; for which Reaſon, tho' they ſeem not to have accepted of his Services, yet, at the Reſtoration, he was not re-inſtated in his Place of Clerk of the Council, but only appointed the King's Hiſtorio-grapher, being the firſt in *England* who ever bore that Title.—But this being a Place of no great Emolument, he was obliged to continue his Trade of Writing, to the laſt.—He lived to an advanced Age, and died in the Beginning of *November* 1666, being then in his 73d Year.

As he was almoſt one of the firſt among our *Engliſh* Authors, who introduced Writing for a Livelihood, ſo is he likewiſe one among the moſt voluminous of thoſe who have applied the Advantages of Literature to that Purpoſe, having written and tranſlated no leſs than forty-nine ſeveral Books, excluſive of one dramatic Piece, which he wrote while he was at *Paris*, and which was preſented there at Court no leſs than ſix Times, by the King and Grantees in Perſon, entitled, *Nuptials of PELEUS and THE-TIS.* Com. and Maſque.

Mr. *Howell* was, undoubtedly, a Man of moſt extenſive Know-

ledge, a most perfect Linguist, and very well versed in Modern History, more especially those of the Countries through which he had travelled.—His Letters are extremely entertaining, and convey Anecdotes and Observations that might by no other Means have been handed down to us, and speak their Author to have been no bad Politician.—And as to Poetry, tho' he has been little more than a Dabbler in it, yet he has a considerable Share of Fancy, and his Numbers are smother and more harmonious than those of most of the Writers of that Time.—He lies buried on the North-Side of the Temple Church, with the following Inscription over him, probably written by himself in his Life-Time.

Jacobus Howell. *Cambro-Britannus, Regius Historiographus (in Anglia primus); qui, post varias pergrinationes, tandem Naturæ Cursum peregit; satur Annorum Et Famae, Domi, forisque huc usque erraticus; hic fixus.* 1666.

HIPPESLEY, Mr. John, was much more noted as an Actor than as an Author.—In the former of these Characters his Genius was very great, and, without Assistance, would have render'd him famous from his great Judgment and comic Execution.—But accidental Defects, in some particular Circumstances, have been known to turn out to the Advantage of those who have met with them, and so it peculiarly happened to Mr. HIPPESLEY; for a Burn or Scald in his Face, which he by Chance had undergone the Pain of in his younger Days, had implanted somewhat so Caricature and truly risible in his Countenance, that it was almost impossible to look

at him with any Steadiness of Muscles; and it had, moreover, so far affected his Voice, as to render it peculiarly happy for the Cast of Parts he usually performed, which, in the general, was that of the feeble Old Man in Comedy.—He, however, still lives so perfectly in the Memory of most of the Frequenters of the Theatres, that it is needless to say any more of him in that Capacity, than barely to hint, to those who never did see him, that the Idea nearest to Truth, that they can possibly form to themselves of his Performance, will be attained by an Attention to Mr. Shuter in his Justice Clock, in the *Jovial Crew*, and other Parts of the same Nature.

Mr. HIPPESLEY died at Bristol in the Summer of 1748, to which Place it had been his Custom for several Years to go, every Summer, as Manager of a Company of Comedians, selected from the Theatres in London.—He wrote one dramatic Piece, entitled,

*A Journey to BRISTOL.* Farce. Mr. HIPPESLEY left two Daughters behind him, one of whom is the present Mrs. Green, a comic Actress of considerable Merit, belonging to the Theatre in Covent-Garden, and the other, still unmarried, is a Performer in Drury Lane Theatre.

HUGHES, Mr. John.—This amiable Man, and elegant Author, was the Son of a Citizen of London, and was born at Marlborough in Wiltshire, on the 29th of Jan. 1677, but received the Rudiments of his Education in private Schools at London.—Even in the very earliest Parts of Life his Genius seem'd to shew itself equally inclined to each of the three Sister Arts, Music, Poetry and Design, in all which he made  
a very

a very considerable Progress. To his Excellence in these Qualifications his Cotemporary and Friend, Sir *Richard Steele*, bears the following extraordinary Testimonial. "He may" (says that Author) "be the Emulation of more Persons of different Talents than any one I have ever known.—His Head, Hands, or Heart were always employed in something worthy Imitation. His Pencil, his Bow, or his Pen, each of which he used in a Masterly Manner, were always directed to raise and entertain his own Mind, or that of others, to a more chearful Prosecution of what is noble and virtuous."—Such is the Evidence borne to his Talents by a Writer of the first Rank; yet, he seems, for the most Part, to have pursued these and other polite Studies, little farther than by the Way of agreeable Amusements, under frequent Confinement, occasioned by Indisposition and a valetudinarian State of Health.

Mr. *Hughes* had, for some Time, an Employment in the Office of Ordnance, and was Secretary to two or three Commissioners under the Great-Seal for the Purchase of Lands, in Order to the better serving the Docks and Harbours at *Portsmouth*, *Chatham* and *Harwich*.

In the Year 1717 the Lord Chancellor *Cowper*, to whom our Author had not long been known, thought proper, without any previous Solicitation, to nominate him his Secretary for the Commissions of the Peace, and to distinguish him with singular Marks of his Favour and Affection; and, upon his Lordship's laying down the great Seal, he was, at the

particular Recommendation of this his Patron, and with the ready Concurrence of his Successor, the Earl of *Macclesfield*, continued in the same Employment, which he held till the Time of his Decease, the 17th of *Feb.* 1719, being the very Night on which his celebrated Tragedy of the *Siege of Damascus* made its first Appearance on the Stage; when, after a Life mostly spent in Pain and Sickness, he was carried off by a Consumption, having but barely completed his 42d Year, and at a Period in which he had just arrived at an agreeable Competence, and was advancing, with rapid Steps, towards the Pinnacle of Fame and Fortune.—He was privately buried in the Vault under the Chancel of *St. Andrew's Church* in *Holbourn*.

As a Man; the worthy Mention made of him by Numbers of his Cotemporary Writers, are sufficient to give us the most exalted Idea of his Virtues; and, as a Writer, no stronger Proof can be offer'd of the Esteem he was held in by the truest Judges of Poetry, than to mention that the great Mr. *Addison*, after having suffer'd the four first Acts of his Tragedy to lie by him for several Years, without putting the finishing Hand to the Piece, at length fix'd on Mr. *Hughes*, whom he earnestly persuaded to undertake the Task, as the only Person capable of it, to add a fifth Act to it.—And though that Author afterwards thought proper to undertake it himself, yet it was by no Means from any Diffidence of this Gentleman's Abilities, but from the just Reflection that no one could have so perfect a Notion of his Design.

Design as himself, who had been so long and so carefully thinking of it.

Our Author's Poetical Works are numerous, but it is not our Business in this Place to take Notice of any but his dramatic Writings, which are as follows,

1. AMALASONT, *Queen of the GOTHs*. Trag.
2. APOLLO and DAPHNE. Masque.
3. CALYPSO and TELEMACHUS. Opera.
4. CUPID and HYMEN. Masque.
5. *Misanthrope*. Com. from *Moliere*. (Printed with Ozell's Translation of that Author.)
6. *Miser*. Com. from *Moliere*. (1st Act only.)
7. ORESTES. Trag. from *Euripides*. (Act I. Sc. II. only.)
8. *Siege of DAMASCUS*. Trag.

HUME, or HOME, The Rev. Mr. John.—This Gentleman is a Native of *Scotland*, and, I believe, related to *David Hume* the Historian, whose Worth, did the Nature of this Work admit us to introduce any Writers into it but those who have had some Connection with the Theatre, it would be Injustice not to enlarge upon.—Our Author was bred to the Ministry in the Kirk of *Scotland*.—But, notwithstanding the Rigour of that Church, finding in his natural Genius a Bent to Poetry, and not conceiving that Tragedy, in which the Principles of Virtue, of Morality, of Filial Duty, of Patriotic Zeal, and of Reverence for an over-ruling Power, could be inconsistent with the Profession of a Religion, in which all these are in the strongest Manner inculcated and en-

joined, he formed a dramatic Piece, and presenting it to the Managers of the Theatre at *Edinburgh*, at that Time in a more flourishing Condition than it had been for many Years before, and vying, in every Respect, as far as Circumstances would permit, with those of this Metropolis, they saw its Merit, readily accepted it, put it into a Rehearsal, and prepared for the Performance of it in such a Manner as might do Honour to the Author, and bring both Credit and Emolument to themselves.—These Transactions, however, coming to the Knowledge of the Elders of the Kirk, they, in their great Zeal, first remonstrated with the Author on the heinous Crime he was committing; but he, not quite so perfectly convinced as they would have had him, of the Iniquity of the Act itself, unconscious of any ill Intention, and pretty thoroughly persuaded that his Play would meet with a Success, from which he should reap both Fame and Profit, was not willing at once to desist, nor with his own Hands to pull down a Fabrick he had, at the Expence of much Time and Labour, been rearing.—They now endeavoured to terrify the Performers from representing it, but with no better Success.—Author and Actors were both equally incorrigible; the Piece was brought on, and met with that Encouragement which its Merit very justly entitled it to.—What remained then for these incensed Elders to do, but in a public Convocation to expel and for ever disqualify for the Ministry, not only this disobedient Son, but even others, his Friends, who were wicked enough either to keep

keep him Company, or go to see his Piece performed, and by various Pamphlets, Advertisements, &c. to thunder their *Anathemas* against those Impiements of *Satan* the Actors, who had thus led aside, or at least abetted in his wandering, this lost Sheep of the Flock.—However, as Persecution most commonly defeats its own Purposes, so did it happen in this Case, for the ill Treatment which Mr. *Hume* had met with in his own Country, procured him a most valuable Protection in an adjacent one.—Being known to the Earl of *Bute*, and that Nobleman representing the Circumstances of this unreasonable Oppression, exercised on a Man of Genius, to our present most gracious Sovereign, then Prince of *Wales*, his Royal Highness, who even at that Time gave the strongest Assurances of that Inclination to, and Zeal for, the Polite Arts, which have since shone so conspicuously a Part of his Character, stretch'd out his princely and protecting Hand to the Author of *Douglas*, and, by settling a very handsome Pension on him, and sheltering him under the Shade of his own Patronage, put it out of the Power of either the Thunderbolts of Bigotry or the Flashes of Envy or Malevolence to blast his Laurels.—Mr. *Hume* has since pursued his poetical Talents, and produced two more dramatic Pieces, both of which have been brought on the Stage in this City, but, whether thro' an Eagerness to prove still farther his Inclination to deserve the Favour he has met with, he has not allowed himself a sufficient Time for the planning, digesting, reconsidering and correct-

ing his Works, or that in his first Play the Diffidence of a young Author might make him more ready to ask and to pursue the Judgment of others, or from any other Cause I know not, but *Douglas* seems still to stand as Mr. *Hume's* Master-Piece in dramatic Writing.—His three Plays, which are all Tragedies, are entitled as follows,

1. *DOUGLAS*. Trag.

2. *AGIS*. Trag.

3. *Siege of AQUILEIA*. Tr.

HUNT, Mr. *William*.—This Gentleman, *Whincop* tells us, was a Collector of Excise, and wrote one Play, which was never acted, but was printed at *York*, (tho' we are not told when) entitled,

*The Fall of TARQUIN*. Tr. The same Author informs us that it is a most wretched Piece, and, as a Specimen of it's Merit, quotes us the following very extraordinary Line,

*And the tall Trees stood Circling  
in a Row.*

HUNTER, Governor.—Of this Gentleman we know nothing farther than his being mentioned by *Coxeter*, who says that, in a Copy which he had seen of the under-named Piece, there was a MS. which declared him to be the Author of it, viz.

*Androboros*. Farce.

HURST, Captain.—This Gentleman I know nothing of, only find his Name mentioned by the Compiler of *Whincop's* List, and by *Chetwood* in his *British Theatre*, as the Author of one Play, which was acted with no very great Success, entitled,

*The ROMAN Maid*. Trag.

J. G.

J A

J.

**J. B.**—By these Initials we find a Piece distinguished, which bears the Title of

*The Bashful Lovers.* T. C.

**J. G.** or **JACOB, Giles.**—

By these Initials Mr. *Jacob* has thought proper to distinguish himself in his *Poetical Register*, or *Lives and Characters of the English Dramatic Poets*, 8vo. 1719. p. 318. —And, as no Writer has given us any Account of him but himself, I cannot pretend to offer to my Readers any Thing so satisfactory concerning him as the Repetition of his own Words.

He is, (says he, speaking in the third Person) the Son of a considerable Master of *Remsey*, in the County of *Southampton*, at which Place he was born Anno 1686.—His Mother is of the Family of the *Thornburgh's* in *Wilts*, one of whom was Bishop of *Worcester*, in the Reign of *K. Cha. I.* and two of them attended the Royal Exile.—He was bred to the Law under a very eminent Attorney; and has since been Steward and Secretary to the Honourable *William Blatbwayt*, Esq; a celebrated Courtier in the Reign of King *William*, and who enjoyed great Preferments in the State in the late and present Reign.

He was Author of two dramatic Pieces, *viz.*

1. *Love in a Wood.* Farce.

2. *Soldier's last Stake.* C.

For the first of these, which, however, was never acted, he apologized that it was written in three or four Days, and before the Author was any Ways acquainted with the Stage, or poetical Wri-

tings; and as to the latter, he only informs us that he had such a Piece prepared for the Stage.

Mr. *Jacob* followed the Profession of the Law, and wrote several Books in that Science, some of which are still held in Esteem, particularly his *Law Dictionary*, and indeed Works of Compilement seem to have suited his Talent rather than those of Genius; for it must be confessed that his *Poetical Register*, notwithstanding some few Errors in it, is by much the best Book of the Kind hitherto extant; and yet so little Merit had his own dramatic Pieces, that, according to *Whincop*, Dr. *Seavel*, who was by no Means remarkable for Ill-Nature, on reading his Farce called *Love in a Wood*, wrote the following very severe Lines in the Title Page.

*Parent of Darknes ! genuine Son  
of Night ;*

*Total Eclipse, without one Ray of  
Light :*

*Born when dull Midnight Bells  
for Funerals chime,*

*Just at the closing of the Bellman's  
Rhime.*

At what Time Mr. *Jacob* quitted the Stage of Life, I have not been able to trace; but as by his own Account he was no more than thirty-three Years of Age at the Publication of his *Poetical Register* in 1719, it is probable he might survive that Publication several Years.

**JACOB, Hildebrand, Esq;**—This Author was a Gentleman of Family and Fortune, and gained considerable Reputation by a poetical Tale, called the *Curious Maid*, and some other humorous Poems.—He also wrote the following dramatic Pieces:

1. *Fatal*

1. *Fatal Constancy*. T.

2. *Nest of Plays*, consisting of three short Comedies, entitled,

*The Prodigal Reform'd*,

*The Happy Constancy*, and

*The Tryal of Conjugal Love*.

JEFFERIES, Mr.—Of this Gentleman I find no farther Mention made by any of the Writers than that he enjoyed some Post in the *Custom-House*, and that he was Author of one dramatic Piece, which met with very little Success, entitled,

EDWIN. T.

JEVON, Mr. *Thomas*.—This Author flourished in the Reigns of K. *Charles II.* and K. *James II.*—He was an Actor and a Dancing Master, and attained great Eminence in both those Professions, especially in the former, in which his general Cast was that of low Comedy.—He did not however, long enjoy that Sunshine of popular Applause, which was darting in full Lustre upon him, for he was taken off in the very Prime of Life, viz. at the Age of 36 Years, on the 20th of December 1688, and was interred in *Hampstead Church Yard*.

He wrote one dramatic Piece, which even in its original Form met with Success, but has since undergone almost as many Transformations as the *Banjans* of the *East-Indies* fable their Deity *Wist-nan* to have passed thro'—It was originally entitled,

*The Devil of a Wife*. Farce.

Vid. APPENDIX.

INGELAND, Mr. *Thomas*.—This Gentleman is one of our oldest dramatic Writers, having been a Student in the University of *Cambridge* in the Reign of Queen *Elizabeth*.—He wrote one dramatic Piece, which he himself

stiles a *prettie and merrie Interlude*.

—It is entitled,

*The Disobedient Child*. Interl.

JOHNSON, Mr. *Charles*, was originally bred to the Law, but being a great Admirer of the Muses, and finding in himself a strong Propensity to dramatic Writing, he quitted the studious Labour of the one, for the more spirited Amusements of the other; and, by contracting an Intimacy with Mr. *Wilks*, found Means, thro' that Gentleman's Interest, to get his Plays on the Stage without much Difficulty.—Some of them met with very good Success, and by being a constant Frequenter of those grand Rendezvous of the Wits of that Time, *Will's* and *Button's* Coffee-houses, he, by a polite and inoffensive Behaviour, formed so extensive an Acquaintance and Intimacy, as constantly ensured him great Emoluments on his Benefit Night, by which Means, being a Man of Oeconomy, he was enabled to subsist very genteely.—

He at length married a young Widow, with a tolerable Fortune, on which he set up a Tavern in *Bow-Street, Covent-Garden*, but quitted Business at his Wife's Death, and lived privately on an easy Competence which he had saved.—What Time he was born I know not, but he flourished during the Reigns of Queen *Anne*, K. *George I.* and Part of *Geo. II.* His first Play was acted in 1702, and his latest is dated in 1732, but *Cibber* informs us that he did not die till about 1744.—As a dramatic Writer, he is far from deserving to be placed amongst the lowest Class; for tho' his Plots are seldom original, yet he has given them so many Additions of his own, and has clothed the Designs

Designs of others in so pleasing a Dress, that a great Share of the Merit they possess ought to be attributed to him. — The Language of his Comedies, which are greatly superior to his Trajedics, is easy, and the Dialogue natural and sprightly; and two of them, *viz.* the *Wife's Relief* and the *Country Lasses*, still continue on the List of acting Plays.

Tho' I have observed before, that he was a Man of a very inoffensive Behaviour, yet he could not escape the Satire of Mr. *Pope*, who, too ready to resent even any suppos'd Offence, has, on some trivial Pique, immortalized him in the *Dunciad*, and in one of the Notes to that Poem has quoted from another Piece, called *The Characters of the Times*, the following Account of our Author.

“*Charles Johnson*, famous for writing a Play every Year, and for being at *Button's* every Day. He had probably thriven better in his Vocation had he been a small Matter leaner; he may be justly called a Martyr to Obesity, and be said to have fallen a Victim to the Rotundity of his Parts.”

I do not repeat this Quotation by any Means with a View to reflect on Mr. *Johnson*, but think on the contrary, that it should rather turn to his Honour, since that Man's Character must be extremely unexceptionable, on whom his Enemies can fix no greater Imputation than the Defects of his Person; but rather to point out how low Repentment may sometimes plunge even the most brilliant Geniuses, when it can lead them to encourage Scurrility without Wit, and mere personal Reflection without even the Shadow of Humour.

The dramatic Pieces this Author produced, notwithstanding that he appears to have quitted writing for the Stage for some Years before his Death, are very numerous, and will be seen in the following List.

1. *Cobler of PRESTON*. Farce.
2. *CELIA*. Trag.
3. *Country Lasses*. Com.
4. *EPHESIAN Matron*. F.
5. *Force of Friendship*. Trag.
6. *Fortune in her Wits*. Com.
7. *Generous Husband*. Com.
8. *Gentleman Cully*. Com. (ascribed to him by *Coxeter* only.)
9. *Love and Liberty*. Trag.
10. *Love in a Chest*. Farce.
11. *Love in a Forest*. Com.
12. *Masquerade*. Com.
13. *MEDEA*. Trag.
14. *Successful Pirate*. Tr.-Com.
15. *Sultanejs*. Trag.
16. *Victim*. Trag.
17. *Village Opera*.
18. *Wife's Relief*. Com.

JOHNSON, Mr. *Samuel*, M. A.

—This excellent Writer, who is no less the Glory of the present Age and Nation, than he will be the Admiration of all succeeding ones, received his Education and took his Degrees at the University of *Oxford*, after quitting which Place I have been informed he for some Time was Master of a private Academy at *Litchfield*. — A Genius like his, however, could not long content itself with that most disagreeable of all Drudgery, the mere classical Instruction of Youth, nor suffer its Brightness to be conceal'd in the dull Obscurity of a Country Academy. — He came up therefore to *London*, where he immediately gave Proofs how high a Rank in the World of Letters he deserved to hold. — Having conceived the Design of one of the noblest and

and most useful, tho' at the same Time the most laborious Works that could be possibly undertaken, viz. A compleat *Grammar* and *Dictionary* of our hitherto unsettled Language; he drew up a Plan of the said Design, in a Letter to the Right Honourable the Earl of *Chesterfield*, which being published, gave the strongest Proof, in its own Composition, how great a Degree of grammatical Perfection and classical Elegance the *English* Tongue was capable of being brought to.—The Execution of this Plan cost him the Labour of many Years; but the Manner in which it was at last executed made ample Amends for all the Expectations of the Public in Regard to it for so long a Time; and the Honours paid him on the Occasion of its Publication by several of the foreign Academies, particularly by the *Accademia della Crusca*, leave all Encomium on the Work in this Place entirely unnecessary.—During some Intervals of Recess necessary to the Fatigue of this stupendous Undertaking, Mr. *Johnson* published many other Pieces which are most truly capital in their Kind; among which the *Rambler*, a Series of periodical Essays which came out twice a Week for two Years successively, stood in the foremost Rank.—In the Course of so great a Number of these Papers as this long Period demanded, the Number which the Undertaker of them was favoured with by others, was inconsiderable; and yet, on the whole, the Product of this single Genius, thus perpetually employed, proved at least equal, if not superior, to that of the Club of first-rate Wits, who were concerned in those celebrated Works the *Spectator* and *Tatler*.—Mr.

*Johnson's* Stile in Prose is nervous and classically correct; in Verse his Numbers are harmonious and musical, yet bold and poignant, and on the whole approach nearer to Mr. *Pope's* Manner of Versification than that of any other Writer; and tho' he has favoured the World with but little in *absolute Verse* (for all his *Prose* is *Poetry*) yet that little, like Diamonds of the first Water, will ever be held in the highest Estimation, whilst Gems of larger Bulk, with less intrinsic Worth, are scarcely look'd upon.—In short, while the Name of *Juvenal* shall be remember'd, this Gentleman's improved Imitations of him, in his two Poems, entitled *London*, and *The Vanity of Human Wishes*, must be read with Delight.—His Imagination is amazingly extensive, and his Knowledge of Men and Manners unbounded, as may be plainly traced in his *Eastern Stories* in the *Rambler*, in which he has not only supported to the utmost the Sublimity of the *Eastern* Manner of Expression, but even greatly excelled any of the Oriental Writers in the Fertility of his Invention, the Conduct of his Plots, and the Justice and Strength of his Sentiments.—His capital Work of that Kind, however, is a Novel entitled *Rasselas* Prince of *Abbyssinia*, too well known and universally read to need any Comment here, and in which, as he does at present, so he probably ever will, stand without an equal.

Our Author has wrote only one dramatic Piece, the Success of which was not equal to its Merit, owing entirely to his having too strictly adhered to the *Aristotelian* Rules of the Drama to render his Piece agreeable to the Taste of our present theatrical Audiences,

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who

who look for little more than Plot and Incident, without paying any great Regard either to Character, Language, or Sentiment; it was performed at *Drury-Lane* Theatre, and entitled,

IRENE. Trag.

It would, however, be the highest Injustice, after bestowing these undeniable Encomiums on his Genius, were I not to observe, that nothing *but* that Genius can possibly exceed the Extent of his Erudition, and it would be adding a greater Injury to his still more valuable Qualities, were we to stop here, since, together with the *ablest Head*, he seems possessed of the very *best Heart* at present existing.—Every Line, every Sentiment, that issues from his Pen, tends to the great Centre of all his Views, the Promotion of Virtue, Religion and Humanity; nor are his Actions less pointed towards the same great End.—Benevolence, Charity and Piety are the most striking Features in his Character, and while his Writings point out to us what a good Man *ought to be*, his own Conduct sets us an Example of what he *is*.

JOHNSON, Mr. *Samuel*.—This Gentleman, tho' Namesake to the last-mentioned Author, must not be confounded with him.—He is the Author of the three following dramatic Pieces, all of which, at the Time of their first Appearance, greatly attracted the Notice of the Public, *viz.*

1. *All alive and merry.*
2. *Cheshire Comicks.*
3. *Hurlothrumbo.*

All these Pieces were represented at the Theatre in the *Haymarket*; but the last, in particular, took an amazing Run, owing to the whimsical Madness and Extravagance which ran thro' the whole Piece and its Author, who him-

self presented a principal Character in it called *Lord Flame*, into which he had thrown such a Mixture of fine Thoughts and unintelligible Fustian that no one could possibly understand what he was aiming at; and if at any Time this Unintelligibleness was objected to him as a Fault in his Piece, his constant Reply was, that the Fault did not lie in that, but in the Audience, who did not take the proper Method for attaining a Knowledge of his Meaning; that no one could possibly understand our Author perfectly unless they examined his Works in the same Situation and State of Mind, as they were written; and therefore, as he himself never sat down to write without a Fiddle in his Hand, it was impossible for any one to comprehend the Sense of what he wrote, without an Instrument of the very same Kind to quicken their Understandings.—But, in Order in some Measure to remedy this Deficiency in the Audience, he used to act his Part of *Lord Flame* in a Manner equally extravagant with the rest of the Affair, *viz.* with a Violin in his Hand, which he occasionally played upon, and sometimes walking in high Stilts.

Mr. *Johnson* is a Native of *Cheshire*, and was bred to and followed the Profession of a Dancing Master, yet, from what has been above related, it is apparent he must have been infected with a strong Tincture of Insanity, in Consequence of which, it is probable, that not many Persons would be willing to entrust their Children in his Hands; yet, as his Madness did not take any dangerous or mischievous Turn; and, as it was accompanied with Flights of Wit and Humour that render'd him, tho' an extraordinary, yet far from  
a dif-

a disagreeable Companion, his Acquaintance has been sought by most of the Gentlemen of Fortune in that Country, at whose Houses he used to reside alternately for a considerable Time, in such Manner as to render the Pursuit of Business unnecessary to him.—He is still living, and continues the same Kind of Life and Humour, but has quitted writing for the Stage, as that original Oddity which, like *Tristram Shandy*, the World run mad in Admiration of, only because they did not understand it, at length grew tiresome, and like that became as universally decried, as at first it had been universally followed.—The following humorous Anecdote, which was related to me by a Gentleman who left *Cheeshire* not long since, may serve to give the Reader some Idea of Mr. *Johnson's* general Turn, and unconcerned Manner.—Some little Time ago our Author having been invited to pass some Months at the Country House of a Gentleman who had a great Regard for him, but whom he had never visited before; he accepted the Invitation, and was for some Time treated with the utmost Hospitality and Kindness.—But at length, having shewn in some of his Expressions and Actions that wild and unaccountable Extravagance and Oddity which runs thro' his Composition, the Lady of the House, who happened to enjoy but a very indifferent State of Health, which rendered her hippish and low-spirited, and being moreover naturally of a timorous Disposition, began to be extremely alarmed at his Behaviour, and apprehensive that at some Time or other he might do Mischief either to himself or others.—On this she repeatedly remonstrated to her Husband, in-

treating him to find some Means of getting rid of Mr. *Johnson*.—The Gentleman, however, who was better acquainted with *Johnson's* Manner, and therefore under no such Apprehensions, was unwilling to proceed to an Act of so much seeming Inhospitality, as the forbidding his House to a Person whom he had himself invited to it, and therefore declined so doing for some Time; till at length, on the continued Solicitations of his Lady, whom he found he could not make easy on any other Terms, he commissioned a mutual Friend to both, to break the Affair to Mr. *Johnson*.—This being done with all the Tenderness imaginable, and the true Reason assign'd by Way of Vindication of the Gentleman himself, Mr. *Johnson*, with great Coolness, and a Gaiety of Temper peculiar to himself, replied, *That he was most perfectly persuaded of Mr. —'s* Regard for him, and should ever retain the most grateful Sense of the Civilities he had received from him; that he also maintained the highest Respect for his Lady; and thought it his Duty, by every Means in his Power, to contribute to the Restoration of her Peace of Mind, which it appears that he had been the innocent Cause of disturbing; that he, therefore, might give her the strongest Assurances from him, together with his Compliments, that he never would again trouble her House whilst living, but, as a Testimonial of his sincere Esteem, she might depend on it that, after his Death, he should consider her as the very first Person to whom, on a Visit back to this World, he should think himself under an Obligation to pay his Respects.—This Message being delivered to the Lady, who we have before observed was of an *Hypochondriac* Complexion, threw

her into still greater Apprehensions than before; and, fearing that he would be as good as his Word, intreated the Gentleman to go back to Mr. *Johnson*, and beg from her that he would continue where he was, or at least favour them with his Company as often as possible, for that, with all his Wildness, *she had much rather see him alive than dead.*

Mr. *Johnson* as a Writer stands in the same Predicament as in his personal Character; his Writings have Madness in them, but at the same Time it is evidently the Madness of a Man of great Abilities.—In his *Hurlothrumbo*, more particularly, there are some Beauties, in the Midst of numberless Absurdities, that would do Honour even to our first Rate Geniuses.—In Proof of which I shall present my Readers with a few Quotations from that Piece, which may prove by no Means unentertaining, not only as Specimens of his Manner of Writing, but as they are in themselves truly worth preserving; and that the Book itself being extremely scarce, and moreover, from the general Idea formed of it, hardly considered as worth looking into.—The greatest Part of them may possibly be unacquainted with that Piece; without Regard to Order, therefore, be pleased to accept the following Sentiments selected from it.

“ *Pride* is the Serpent’s Egg,  
“ laid in the Hearts of all, but  
“ hatch’d by none but Fools.”

“ Confidence is an intellectual  
“ Caul that covers the Heart, upon  
“ which all the Faculties sport  
“ in Terror, like Boys that dance  
“ upon the Ice.”

“ You are the most covetous  
“ Man in the Universe; you give  
“ what you have away to the

“ Poor, that you may enjoy it all  
“ yourself; and when your Time  
“ is to die, you’ll not leave a  
“ Farthing behind you to fling  
“ away.”

“ He that lives in Pleasure runs  
“ up a Score, and he that is afflicted  
“ is paying Debts.”

“ A Coquet is a Whore in the  
“ Soul, a Harlot for the Devil.”

“ Oh! who shall deliver me  
“ from the Contagion of Mortals;  
“—Of my Lambs, that innocently  
“ sport all round me, of them will  
“ I learn Humility, and despise your  
“ Arrogance: My Dog, that scouts  
“ upon the Plain, I’ll compare him  
“ with you, and blush for you. He  
“ loves me and is constant, a fervent  
“ Friend, will fight till Death for  
“ his Master, rises not up against  
“ him when he smites him; he’s grateful,  
“ he flatters not, and to your Shame  
“ has more Compassion; for with his  
“ Tongue he’ll heal the Wound of the  
“ Oppressed.—Ye Rationals, learn of  
“ Brutes, they teach me to abhor  
“ Mankind.”

*Scentory’s* Sentiments of Happiness in Love are ingenious.—  
“ Of all Happiness (says she) that  
“ is the most sweet, that is nearest  
“ to us; Riches lie in the Purse,  
“ Love in the Heart; never marry for  
“ Honour or Title; Fame is always at  
“ a Distance; the Man I love is near.  
“ What is Fame? A Word; that Word  
“ is Wind, the Humming of a Bee;  
“ but when I sleep by the Man I love,  
“ no Wind can come to me.”

The Scene between *Urbandenny* and *Puny* the Miser, contains the following very just Remarks on Avarice and upstart Gentility.—  
The Miser is in Alarm on a Rebellion being raised in the City, and exclaims to himself thus,  
“ Oh!

" Oh ! these Rogues are coming,  
 " they'll rob me, take my Plate  
 " and break my Windows ; O !  
 " sweet Heaven, forgive me all  
 " my ill-dreamt visionary Lewd-  
 " nefs.—If they come I shall ne-  
 " ver purchase *Kemp's Estate*, and  
 " buy a Coat of Arms and a Pa-  
 " tent for my Son.

*Enter Urbandenny.*

" *Urban.* So, old *Gaddecarr*,  
 " you're at Prayers ; cry aloud,  
 " thy Deity is deaf, with your  
 " squinting Soul that ken both  
 " Earth and Heaven ; fling your  
 " Bags into the Elements, then  
 " will you look straight up-right.  
 " Begone, what hast thou to do  
 " in this World ? What dost thou  
 " mean ?

" *Puny.* I mean to be the Root  
 " of a Family.

" *Urban.* If the Root be Ava-  
 " rice, what will the Body,  
 " Branches, Leaves and Fruit be ?  
 " Twenty Generations must pass  
 " away before thy Seed can be  
 " refin'd so far as to produce a  
 " Gentleman.

" *Puny.* Is not Gold a Gentle-  
 " man ; a Person of Quality ?—  
 " What makes a Gentleman ?

" *Urban.* Education, Honour  
 " and Generosity ; add to a fine  
 " Gentleman, Love, Resolution,  
 " Taste : A Person of Quality  
 " has all these Perfections, and  
 " is discerning ; with a sublime  
 " Thirst in the Soul ; a Longing  
 " to reward Merit ; fervent to  
 " serve the Meanest, and punctual  
 " to his Word ; his Blood is dou-  
 " ble and treble refin'd ; he's full  
 " of Heaven ; a Sun Fire ; a  
 " Light that quenches all the  
 " Flame of Nature.

" *Puny.* Cannot a new-born  
 " Gentleman have all these Per-  
 " fections ?

" *Urban.* No, your Upstarts are

" huge and tall, converse with a  
 " Prince of the Air, and their  
 " Nostrils are full of the Devil."

*Dologodchmo's Curse on Hurlo-  
 thrumbo* is perhaps equal to any  
 Thing of the Kind in our own or  
 any other Language.—It is as fol-  
 lows,

" May Heaven pour down up-  
 " on him the bitter Blessing, the  
 " Honey Curse, the gilded Pill  
 " that satisfies Desire and infects  
 " the Mind ; give him Riches,  
 " and make him love them ; then  
 " will he be abhorr'd of Men, the  
 " Spirits, the Angels, and the  
 " Gods ; may a proud Sign ap-  
 " pear in his Face, that he may  
 " be a Tavern for Devils to riot  
 " and banquet in ; let him pam-  
 " per Nature, feed high to de-  
 " stroy his Taste, so blind all the  
 " Beauties of his Mind ; then  
 " will his hungry Pleasure de-  
 " vour up all the eternal Treasure  
 " of his Soul."

I shall close this Set of Quota-  
 tions with Part of a Speech of  
 Lord *Flame's*, which being the  
 most extravagant Character in the  
 whole Piece, will shew how much  
 Originality and inventive Imagi-  
 nation this Writer possesses even  
 in his wildest Flights.—It is Part  
 of a Description of the next  
 World, where, after he has given  
 some general Account of the State  
 of Spirits there, he then proceeds,

" *Queen Elizabeth* is in her  
 " Hut selling of fry'd Fritters ;  
 " *Pompey* and *Alexander* carry  
 " Charcoal to feed her Fires ; the  
 " Great *Mogul*, the *Czar*, the  
 " grim *Bashaw*, the *Emperor*, the  
 " Grand *Turk* and *Cæsar*, are  
 " scrambling for the Drops of the  
 " Pan ; and, as they are wont,  
 " are scuffling for Trifles, till it  
 " raises their inextinguishable  
 " Rage to Loggerheads."

JOHNSON, Mr.—Who or what this Gentleman was I know not, but find his Name prefixed to a Comedy, entitled,

*The Female Fortune-teller. Com.*

JONES, Mr. Henry.—This Author, who is still living, is a Native of *Ireland*, being born at *Drogheda*, in the County of *Meath* in that Kingdom.—He was bred a Bricklayer, but, having a natural Inclination for the Muses, he pursued his Devotions to them even during the Labours of his mere mechanical Avocations, and composing a Line of Brick and a Line of Verse alternately, his Walls and Poems rose in Growth together; but which of his Labours will be most durable Time alone must determine.—His Turn, as is most generally the Case with mean Poets, or Bards of humble Origin, was Panegyrick.—This procur'd him some Friends, and, in the Year 1745, when the Earl of *Chesterfield* went over to *Ireland* as Lord Lieutenant, Mr. Jones was recommended to the Notice of that Nobleman, who has not been more remarkable for his own shining Talents and Brilliancy of Parts, than for his zealous and generous Patronage of Genius in whatever Person or of whatever Rank he may chance to meet with it.—His Excellency, delighted with the Discovery of this mechanic Muse, not only favoured him with his own Notice and generous Munificence, thought proper to transplant this opening Flower into a warmer and more thriving Climate.—He brought him with him to *England*, recommended him to many of the Nobility there, and not only by his Influence and Interest procured him a large Subscription for the publishing a Collection of his

Poems, but it is said even took on himself the Alteration and Correction of his Tragedy, and also the Care of prevailing on the Managers of *Covent-Garden Theatre* to bring it on the Stage.—This Nobleman also recommended him in the warmest Manner to the late Mr. *Colley Cibber*, whose friendly and humane Disposition induced him to shew him a thousand Acts of Friendship, and I have even been informed that he made strong Efforts by his Interest at Court to have secured to him the Succession of the Laurel after his Death.

The Appearance of Mr. Jones's Play is so recent, and its Representation so frequently repeated, that, excepting for the Sake of more distant Readers, it would scarcely be necessary to mention that the Title of it is

*The Earl of Essex. Trag.*  
My Opinion of Mr. Jones's Merit as a dramatic Writer may be seen in my Account of this Play in the first Part of the present Work.—His poetical Worth in his other Writings is certainly not in itself contemptible, yet is far from being of the first rate Kind.—In short, it is pretty nearly on a Par with that of another rustic bred Bard of this Century, whom the Royal Favour having given a Sanction to, it became a Fashion to admire his Writings, tho' the greatest Value that either that Gentleman's Poems or those of our Author possessed to call them into Notice above Hundreds of the humbler Inhabitants of *Parnassus*, was their being produced by Geniuses entirely uncultivated; so that, the Wonder was not how Men of a poetical Turn should produce such Verses as theirs, but how any Verses at all should

should be the Produce of a Thatch-  
er or a Bricklayer.

JONES, Mr. *John*.—Of this Author I find no farther Mention than that he lived in the Reign of *Charles I.* and wrote one very indifferent Play, intitled,

ADRASTA.

JONSON, *Ben*, one of the most considerable dramatic Poets of the last Age; whether we consider the Number or the Merit of his Productions.—He was born at *Westminster* in 1574, and was educated at the public School there, under the great *Camden*.—He was descended from a Scots Family; and his Father, who lost his Estate under *Q. Mary*, dying before our Poet was born, and his Mother marrying a Bricklayer for her second Husband, *Ben* was taken from School to work at his Father-in-Law's Trade.—Not being captivatd with this Employment, he went into the Low Countries, and distinguished himself in a military Capacity.

On his Return to England he entered himself at *St. John's College Cambridge*, and having killed a Person in a Duel, was condemned, and narrowly escaped Execution.—After this he turned Actor, and *Shakespeare* is said to have first introduced him to the World, by recommending a Play of his to the Stage, after it had been rejected.—His *Alchymist* gained him such Reputation that in 1619 he was, at the Death of *Mr. Daniel*, made Poet Laureat to *K. James I.* and Master of Arts at *Oxford*.

As we do not find *Jonson's* æconomical Virtues any where recorded, it is the less to be wondered at, that after this we find him petitioning *K. Charles*, on his Accession, to enlarge his Father's Allowance of a hundred

Marks into Pounds; and quickly after we learn that he was very poor and sick, lodging in an obscure Alley: On which Occasion it was, that *Charles* being prevailed on in his Favour, sent him ten Guineas; which *Ben* receiving, said, "His Majesty has sent me ten Guineas because I am poor, and live in an Alley, go and tell him that his Soul lives in an Alley."

He died in *August* 1637, aged 63 Years, and was buried in *Westminster-Abbey*.

His dramatic Compositions are very numerous, and are as follows.

1. *Alchymist*. Com.
2. *Bartolomew-Fair*. Com.
3. *Cataline's Conspiracy*. Trag.
4. *Challenge at Tilt*. At a Marriage, printed in 1640.
5. *Christmas's Masque*.
6. *Cloridia*. A Masque.
7. *Cynthia's Revels*. Masque.
8. *The Devil is an Ass*. Com.
9. *Entertainment of King James*, in passing his Coronation.
10. *Entertainment in private of the King and Queen*, on May Day in the Morning. At *Sir Wm. Cornwallis's*, at *Highbgate*.
11. *Ditto at Theobald's*, on the Delivery up of the House by the *E. of Salisbury*.
12. *Entertainment in particular of the Queen and Prince*, on their first coming into the Kingdom.
13. *Entertainment of the two Kings of Great-Britain and Denmark*, at *Theobald's*.
14. *Every Man in his Humour*. Com.
15. *Every Man out of his Humour*. Com.
16. *Fortunate Isles, and their Union celebrated*. Masque.
17. *Golden Age restored*. Masque.
18. *Hy-*

18. *Hymenæi, &c.* Masque.
19. *Irish Masque.*
20. *King's Entertainment at Welbeck, on his going to Scotland.*
21. *Love freed from Ignorance and Folly.* Masque.
22. *Love restored.* Masque.
23. *Love's Welcome.* Masque, for the King and Queen at *Bolsover*.
24. *Magnetic Lady.* Com.
25. *Masque, on Lord Hadington's Marriage.*
26. *Masque of Augurs.*
27. *Masque of Owls.*
28. *Masque of Queens.*
29. *Masque for the French Ambassador.*
30. *Metamorphosed Gypsies.* M.
31. *Mercury vindicated from the Alchymists.*
32. *Mortimer's Fall.* Fragment of a Trag.
33. *Neptune's Triumph.* Masq;
34. *News from the new World in the Moon.*
35. *Oberon, the Fairy Prince.* Masque.
36. *Paris Anniversary.* Masq;
37. *Pleasure reconciled to Virtue.* Masque.
38. *Pœtæ'e, or his Arraignment.*
39. *Queen's Masques.*
40. *Sad Shepherd, or a Tale of Robin-Hood.* Pastoral.
41. *Sejanus's Fall.* Trag.
42. *Silent Woman.* Com.
43. *Staple of News.* Com.
44. *Tale of a Tub.* Com.
45. *Time vindicated to himself, and to his Honour.*
46. *Volpone.* Com.
47. *Case is altered.* Com.
48. *Widow.* Com.
49. *New Inn, or the light Heart.* Com.

JORDON, Mr. Thomas, lived in the Reign of King Charles I.

and wrote the three following regular dramatic Pieces, viz.

1. *Fancy's Festivals.* Masque.
2. *Money's an Ass.* Com.
3. *Walks of ISLINGTON and HOGSDON.* Com.

I also imagine that he must have succeeded Mr. Tatcham in the distinguished Honour of City Poet, as we find some of his Pieces written for the Pageant Ceremonials of Lord Mayor's Day, in the same Manner as those which are mentioned in our Account of that Author.—These, of this Gentleman's which I have been able to trace, are no more than four, and those at broken Periods; but it is most probable that the City Poet was obliged to supply one for every Year.—The Titles of the four I have hinted at are

1. *London's Resurrection, 1671.*
2. *London triumphant, 1673.*
3. *London's Glory, 1680.*
4. *London's Joy, 1681.*

Whether Mr. Jordan was an Actor by Profession I know not, but am rather apt to imagine the contrary.—Langbaine however takes Notice of his having acted the Part of *Lepida*, *Messalina's* Mother, in a Tragedy written by Mr. Richards, called *Messalina, Empress of Rome*.

JOYNER, Mr. William, was born in *Oxfordshire* in the latter End of King Charles I's Reign, and was educated at *Magdalen College*, where he obtained a Fellowship, which he kept till he changed his Religion, on which he made a voluntary Resignation of it, and being fond of Retirement, took great Delight in the Favour and Good-Will of his private Friends, which a natural Sweetness of Disposition that he possessed, and an inoffensive Prudence

dence in his Behaviour, obtained for him in a very perfect Degree; nor did he think proper to interfere either in the public Controversies of Religion or the Affairs of State, till, on the new modelling of the University under the *Ecclesiastical Commissioners* in King *James II's* Reign, he was reinstated in his former Rank in the College, which however he did not very long enjoy, for shortly after, *viz.* at the Revolution, the College was restored to its former Settlement, and he and the rest of the Fellows removed.—On which Occasion he again betook himself to Solitude, in an obscure Village in *Buckinghamshire*, where he lived for many Years in the most retir'd Manner, not dying till the 14th of *Sept.* 1706.—When he first withdrew from *Oxford*, he wrote one dramatic Piece, entitled,

*The Roman Empress.* Trag.  
*Langbaine* informs us that the ancient Name belonging to Mr. *Joyner's* Family had been *Lyde*, and takes Notice of a little Book written by this Gentleman, entitled *Observations on the Life of Cardinal Reginaldus Polus*, in the Title Page of which the Author disguises himself under the Initials *G. L.* which he interprets to stand for *Gulielmus Lyde*.

## K.

**K. F.**—These two Letters *Langbaine* interprets to mean *Francis Kirkman*; and stand affixed to the Dedication of a Piece of dramatic Satire, entitled,

*The Presbyterian Last.* Tragi-Com.

*Kirkman* was a very great Publisher of dramatic Works soon after the Restoration, whether therefore he was the Author or only the Editor of this Piece, is not extremely apparent, even allowing Mr. *Langbaine's* Explication of the Initials, which moreover *Coxeter's MS.* has given us to be *K. E.*

This *Kirkman*, in whose Name by the Way *Langbaine* makes some Degree of Confusion, calling him at one Time *Francis*, and at others *John Kirkman*, was the Publisher of a Collection of dramatic Pieces, under the Title of

*The WITS, or Sport upon Sport,*

consisting of the following Farces or Drolls, intended for Fairs.

1. *Bouncing Knight.*
2. *Bubble.*
3. *Clubmen.*
4. *Empirick.*
5. *Equal Match.*
6. *False Heir.*
7. *Forc'd Valour.*
8. *French Dancing-Master.*
9. *Grave-makers.*
10. *Jenkins's Love Course.*
11. *Invisible Smirk.*
12. *Lame Commonwealthe.*
13. *Landlady.*
14. *Mock Testator.*
15. *Prince in Conceit.*
16. *Simpleton.*
17. *Stallion.*
18. *Surprize.*
19. *Testy Lover.*
20. *Three merry Boys.*

As also a second Part of this Collection, for which *Vid. Cox, Robert.*

**KELLY, John, Esq;**—This Gentleman, who may be still living, was a Member of the Honourable Society of the *Middle Temple*.—He was concerned with others in the writing a daily periodical Paper, called the *Univer-*  
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*sal Spectator*, and in some other literary Undertakings; and is Author of five dramatic Pieces, the Titles of which are as follow.

1. *Fall of BOB.* Farce.
2. *Levee.* Farce.
3. *Married Philosopher.* Com.
4. *Fill and Drop.* Farce.
5. *TIMON in Love.* Com.

**KILLIGREW, Dr. Henry.**—This Gentleman, who was one of the most eminent Wits in *Charles I's* Reign, was educated at *Christ Church College, Oxford*, and there, according to *Coxeter*, he took the Degree of Doctor of Laws.—In what Year he was born is not apparent, as the Play, on which Account we have admitted him to a Place, seems not to have been acted till some Time after the Occasion was past, for which it was originally designed, viz. the Celebration of the Nuptials of *Lord Charles Herbert* with the Lady *Mary Villiers*, at which Time the Author was no more than seventeen Years of Age.—Which Circumstance we gather from an Anecdote concerning it, related by *Langbaine*, that reflects Honour on the Author.—For he tells us, that on its first Representation at *Black-Friars*, certain Critics cavilled at the Character of *Cleanthes* in it, objecting that it was monstrous and impossible, for a Person of only seventeen Years old, as that Character is supposed to be, to conceive and utter such Sentiments as he is made to speak, and which would better suit the Lips of one of thirty Years of Age; to which Objection the learned and ingenious *Lord Falkland* made this very judicious Reply in Vindication of the Author, viz. *that it was neither monstrous nor impossible for one of seventeen Years to speak at such a Rate; when He that made him speak in that Man-*

*ner, and wrote the whole Play, was himself no older.*—The Title of the Piece, which has also been highly commended by *Ben Jonson*, is

*The Conspiracy.* Trag.

*Mr. Killigrew* was in *Italy*, most probably upon his Travels, at the Time that this Play was first published, which was in 1638, by which Means it came out very imperfect and incorrect.—But after his Return, it is probable he might himself make some Alterations in it, and it was republished in 1653, with the altered Title of

**PALLANTUS and EUDORA.**

I find no Hints whereby to trace out the exact Time either of the Birth or Death of this Author.

**KILLIGREW, Thomas, Esq;**—This Gentleman most probably might be related to the last-mentioned Writer, at least it is apparent that they were Contemporaries, for our present Author was first Page of Honour to *K. Cha. I.* and being afterwards appointed Groom of the Bed-Chamber to his Son *Charles II.* attended that Prince during his Exile.—While abroad he made the Tour of *France, Italy and Spain*, and in 1651 was honoured by his Majesty with the Employment of Resident at the Republic of *Venice*.

After the Restoration he continued in high Favour with the King, and had frequently Access to him when he was denied to the first Peers in the Realm; and being a Man of great Wit and Liveliness of Parts, and having from his long Intimacy with that Monarch, and being continually about his Person during his Troubles, acquired a Freedom and Familiarity with him, which even the Pomp of Majesty afterwards could not check in him, he sometimes,

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by Way of Jest, which King *Charles* was ever fond of, if genuine, even tho' himself was the Object of the Satire, would adventure bold Truths which scarcely any one besides would have dared even to hint at.—One Story in particular is related of him, which, if true, is a strong Proof of the great Lengths he would sometimes proceed in his Freedoms of this Kind, which is as follows;—When the King's unbounded Passion for Women had given his Mistress such an Ascendant over him, that, like the effeminate *Persian* Monarch, he was much fitter to have handled a Distaff than to wield a Sceptre, and for the Conversation of his Concubines utterly neglected the most important Affairs of State, Mr. *Killigrew* went to pay his Majesty a Visit in his private Apartments, habited like a Pilgrim who was bent on a long Journey.—The King, surprized at the Oddity of his Appearance, immediately asked him what was the Meaning of it, and whither he was going?—*To Hell*, bluntly replied the Wag.—*Prithee*, said the King, *what can your Errand be to that Place?*—*To fetch back Oliver Cromwell*, (rejoined he) *that he may take some Care of the Affairs of England, for his Successor takes none at all.*

One more Story is related of him, which is not barren of Humour.—King *Charles's* Fondness for Pleasure, to which he almost always made Business give Way, used frequently to delay Affairs of Consequence from his Majesty's disappointing the Council of his Presence when met for the Dispatch of Business, which Neglect gave great Disgust and Offence to many of those who were treated with this seeming Disrespect,—

On one of these Occasions the Duke of *Lauderdale*, who was naturally impetuous and turbulent, quitted the Council-Chamber in a violent Passion, and, meeting Mr. *Killigrew* presently after, expressed himself on the Occasion in very disrespectful Terms of his Majesty.—*Killigrew* begg'd his Grace to moderate his Passion, and offer'd to lay him a Wager of an hundred Pounds that he himself would prevail on his Majesty to come to Council in half an Hour.—The Duke, surprized at the Boldness of the Assertion, and warmed by his Resentment against the King, accepted the Wager, on which *Killigrew* immediately went to the King, and, without Ceremony, told him what had happen'd; adding these Words, "I know that your Majesty hates *Lauderdale*, tho' the Necessity of your Affairs compels you to carry an outward Appearance of Civility; now, if you chuse to be rid of a Man who is thus disagreeable to you, you need only go this once to Council; for I know his covetous Disposition so perfectly, that I am well persuaded, rather than pay this hundred Pounds he would hang himself out of the Way, and never plague you more."—The King was so pleased with the Archness of this Observation, that he immediately replied, *Well then, Killigrew, I positively will go.*—And kept his Word accordingly.

During his Residence abroad he applied the greatest Part of his leisure Hours to the Study and Practice of Poetry, and particularly dramatic Writings, several of his Plays being composed in that Period of Time.—To this Sir *John Denham* humorously alludes, and also draws a Character of our Author extremely consistent with

# K I

with the Circumstances we have been relating of him, in his Copy of Verses on Mr.<sup>3</sup> Killigrew's Return from his Embassy at Venice.

## I.

*Our Resident Tom,  
From Venice is come,  
And has left the Statesman behind  
him;  
Talks at the same Pitch,  
Is as wise, is as rich,  
And just where you left him, you  
find him.*

## II.

*But who says he is not  
A Man of much Plot,  
May repent this false Accusation;  
Having plotted and penn'd  
Six Plays to attend  
The Farce of his Negotiation.*

However, tho' Sir John Denham here hints at only six, Mr. Killigrew wrote nine Plays while abroad, and two after he came home; the Names of them all are as follows,

1. BELLAMIRA, *her Dream*, two Parts. Tragi-Com.
2. CICILIA and CLORINDA, two Parts. Tragi-Com.
3. CLARAXILLA. Tr.-Com.
4. *Parson's Wedding*. Com.
5. *Pilgrim*. Trag.
6. *Princes*. Tragi-Com.
7. *Prisoners*. Com.
8. THORNASO, two Parts. C.

KILLIGREW, Thomas, Esq;—As if the Name of Killigrew was of itself a Warrant to the Title of Wit, this Century has, as well as the two preceding ones, produced an Author of that Name.—He was Gentleman of the Bed-Chamber to his late Majesty when Prince of Wales, and wrote one Play, entitled,  
*Obit Chat*. Com.

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KILLIGREW, Sir William, Knt.—This Gentleman's Father was Sir Robert Killigrew, Knight, Chamberlain to Queen Elizabeth.—He was born in May 1605, at the Manor of Hamworth, near Hampton-Court, and was enter'd a Gentleman Commoner in St. John's College, Oxford, in Midsummer Term of the Year 1622.—Here he continued for about three Years, at the Expiration of which he set out on his Travels, and made the Tour of Europe.—What Time he spent abroad does not exactly appear; but we find him, after his Return, appointed Governor of Pendennis Castle and Falmouth Haven, both in the County of Cornwall, and also put in the Command of the Militia of the Western Part of that County.

His next Promotion brought him to Court, as an immediate Attendant on the King's own Person, being made one of the Gentlemen Ushers of the Privy Chamber, which Post he kept till the breaking out of the Civil Wars, when he had the Command of the two great Troops of those that guarded the King's Person during the whole Course of the War between the King and Parliament bestowed on him.—He was in Attendance on the King at the Time that the Court resided at Oxford in the Year 1642, at which Time he also was admitted to the Degree of Doctor of Civil Law.—But, when the King's Affairs had fallen into such a Situation as to be apparently past Recovery, he thought it the most prudent Step, tho' he was under a Necessity of suffering by his Attachment to the Royal Cause to enter into a Composition for his Estate with

with the Committee of Sequestrations.

Tho' King *Charles II.* was not remarkable for his Returns of Gratitude to those who had been Sufferers in the Interests of his Family, yet in this Instance he contradicted his general Conduct, for this Gentleman was one of the first among his Father's Servants that he took Notice of, first restoring him to the Post of Gentleman Usher of the Privy Chamber, which he had held under *Charles I.* and afterwards, on his own Marriage with *Donna Catharine of Portugal*, creating him her Majesty's first Vice-Chamberlain, which honourable Station he held for two and twenty Years, when, being greatly advanced in Life, retired from Court, and, from some Books which he published after that Time, seems to have devoted the Remainder of his Life to a due Preparation for his being called to another World, which Event happened to him in the Year 1693, at which Time he was eighty-eight Years of Age.

I do not find any Mention made by former Writers of what Estimation he was held in by his Contemporaries with Respect to Genius.—And indeed, excepting his dramatic Pieces, I find nothing of his in Print till the Time when, in the entire Decline of Life, he published a Collection of detached Thoughts and Reflections on the Instability of human Happiness, when fixed on any other Views than those which are to arise from the Enjoyments of another State.—His dramatic Works, however, received the Commendations of Mr. *Waller*, Sir *Robert Stapleton*, and others, and they are the following.

1. *Imperial Tragedy.* (attributed to him only.)
2. *ORMASDES.* Tragi-Com.
3. *PANDORA.* Tragi-Com.
4. *SELINDRA.* Tragi-Com.
5. *Siege of URBIN.* Tragi-Com.

*KIRKE, Mr. John.*—Of this Author I can trace nothing farther than that all Writers agree in placing him in the Reign of King *Charles I.* and naming him as the Author of one Piece, entitled,

*Seven Champions of Christendom.*  
Play.

*KNEVET, Mr. Ralph,* was a *Norfolk* Gentleman, and Contemporary with Mr. *Kirke* above-mentioned.—He wrote one little Piece, which was intended only for a private Representation at the Florist's Feast at *Norwich*, entitled,

*RHODON and IRIS.* Pastoral.

*KNIFE, Mr. Charles.*—Of this Gentleman I know little more than of the foregoing Author.—He was, however, one of the Genii of the Infancy of the present Century, and Author of one *Petite Piece* of the Theatre, which met with some Applause at its first Appearance, entitled,

*A City Ramble.* Farce of two Acts.

*KYD, Mr. Thomas,* lived in the Reign of Queen *Elizabeth*, and wrote, or rather translated, one dramatic Piece, entitled,

*POMPEY the Great, his Fair*  
*CORNELIA's Tragedy.*

*KYFFIN, Mr. Maurice.*—Of this Gentleman I know nothing more than the finding his Name in *Coxeter's MS. Notes*, as one of the first Translators into *English* of one of the Comedies of *Terence*, viz.

*ANDRIA.* Com. *Vid. AP-*

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He wrote in the Reign of Queen *Elizabeth*, and seems, from Circumstances relating to this Play, to have been Tutor to the Children of the celebrated Lord *Buckburst*, a particular which of itself is sufficient to give us a very favourable Idea of his literary Abilities.

## L.

**L**ACY, Mr. *John*, flourished in the Reign of King *Charles II.*—He was born near *Doncaster* in *Yorkshire*, and was at first bred a Dancing-Master, but afterwards went into the Army, having a Lieutenant's Commission and Warrant as Quarter-Master under Colonel *Charles Gerrard*.—The Charms of a military Life, however, he quitted to go upon the Stage, in which Profession, from the Advantages of a fine Person, being well shaped, of a good Stature and well proportioned, added to a sound critical Judgment, and a large Share of comic Humour, he arrived at so great a Height of Excellence, as to be universally admired; and in particular was so high in the Esteem of King *Charles II.* that his Majesty had his Picture painted in three several Characters, viz. *Teague* in the *Committee*, *Seruple* in the *Cheats*, and *Galliard* in the *Variety*; which Picture is still preserved at *Windfor Castle*.—His Cast of acting was chiefly in Comedy, and his Writings are all of that Kind, he being the Author of the four following Plays,

1. *Dumb Lady*. Com.
2. *Old Troop*. Com.

## L A

3. *SAWNEY the Scot*. Com.
4. *Sir HERCULES BUFFOON*. Com.

The last of these was not brought on the Stage till three Years after the Author's Death, which happened on the 17th of *Sept.* 1681. Mr. *Durfey*, who wrote the Prologue to it, has, in the following Lines, paid a very great, but, as it appears, a very deserving Compliment to Mr. *Lacy's* theatrical Abilities, in Reference to the Advantages the Piece might have received from the Author's own Performance in it, had he been living.

*Know, that fam'd Lacy, Ornament o' th' Stage,  
That Standard of true Comedy  
in our Age,  
Wrote this new Play.—  
And if it takes not, all that we  
can say on't,  
Is, we've his Fiddle, not his  
Hands, to play on't.*

**LANGFORD, Mr.**—This Gentleman is perhaps better known in the *polite* than in the *poetical* World, standing at this Time the foremost in Renown among a Set of Orators, whose Eloquence must be confessed of the most perfect and powerful Kind, since it has that amazing Prevalence of persuading Mankind to part with even their Money.—In a Word, to leave Ambiguities, he is the most celebrated Auctioneer of this Age, and Successor in that Profession to the great Mr. *Cock*.—His Success, or perhaps his Merit, has not been equally great in the Exercise of his Pen as in that of another more valuable Weapon; for the only dramatic Piece, I believe, which he has attempted, tho' it is in print, was never acted,

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acted, nor indeed seems to lay any just Claim to that Honour.—It was entitled,

*The Mad Captain.* Com.

LANSLOWNE, Lord, was second Son of *Bernard Granville*, and Grand-Son of the famous Sir *Beville Granville*, who was killed at the Battle of *Lansdowne* in 1643.—This Nobleman received the first Principles of Education in *France*, under Sir *Wm. Ellis*, a Gentleman afterward distinguished in many public Employments. When the Nation was disturbed by the Commotions occasioned by the Endeavours of *James II.* to introduce the Popish Religion, Lord *Lansdowne*, who had early imbibed Principles of Loyalty, being of a Family which had suffered in the Cause of *Charles I.* solicited his Father's Permission to engage in the Party of this infatuated Prince: Whether he really did, or did not join him, is not known; but there was no Opportunity for him to signalize his Courage, as the Revolution was accomplished without any Loss of Blood.

In 1702 he translated the second *Olynthian* of *Demosthenes*: he was elected Member for the County of *Cornwall* in 1710; and soon after made Secretary at War. He was next made Comptroller of the Household, then Treasurer; and sworn of the Privy Council: and created Baron *Lansdowne* of *Biddford* in *Devonshire*.—On the Accession of King *George I.* he was committed to the Tower on an Impeachment for High Treason; but was honourably discharged without Trial.—He died in 1735.

He wrote,

1. *Sbe Gallants.* Com.

2. *Heroic Love.* Trag.

## L E

3. *BRITISH Enchanters.* Dram. Opera.

4. *PELEUS and THETIS.* M. LEANARD, or LEANERD;

Mr. *John*.—So *Coxeter* has corrected the Name of this Gentleman, who lived in the Reign of *Charles II.*—Mr. *Langbaine* has treated him with great Severity, and indeed a Degree of Scurrility, which had somewhat the Appearance of personal Pique and Resentment.—He has called him “a confident Plagiary, whom he “disdains to stile an Author; “one, who, tho’ he would be “esteem’d the Father, is at best “but the Midwife to the Labours “of others;” and that, “*Gipsy-like*, he begs with stolen Children, that he may raise the “more Compassion.”—Yet, begging Mr. *Langbaine*’s Pardon, who by the bye on many Occasions shews himself to be far from an impartial Writer, tho’ Plagiarism be a Fault, this Gentleman is not more guilty of it than many whom he has let pass without so severe a Censure.—And altho’ he may have borrowed from others, yet he seems to have had at least some Merit of his own, since *Jacob* has attributed to him an original Play, from which one of our most entertaining Comic Writers, viz. *Colley Cibber*, has borrowed the greatest Part of a very entertaining Comedy, and which is frequently acted to this Day, viz. *She wou’d and she wou’d not*.—The Play of Mr. *Leanerd*’s is entitled

*The Counterfeits.* Com.

The two other dramatic Pieces, which our Author has published under his own Name, and for which Mr. *Langbaine* has attacked him with so much Warmth and Violence, are entitled,

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1. *Conte*

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1. *Country Innocence.* Com.

2. *Rambling Justice.* Com.

LEE, *Nathaniel*, a very eminent dramatic Poet of the last Century, was the Son of a Clergyman, who gave him a liberal Education.—He received his first Rudiments of Learning at *Westminster School*, from whence he went to *Trinity College, Cambridge*.—Coming to *London*, however, his Inclination promoted him to appear on the Theatre; but he was not more successful in representing the Thoughts of other Men, than many a Genius besides, who have been equally unfortunate in treading the Stage, although they knew so well how to write for it. He produced eleven Tragedies, all of which contain a very great Portion of true Poetic Enthusiasm.—Now, if any ever felt the Passion of Love more truly; nor could any one describe it with more Tenderness.—*Addison* commends his Genius highly; observing that none of our *English* Poets had a happier Turn for Tragedy, although his natural Fire and unbridled Impetuosity hurried him beyond all Bounds of Probability, and sometimes were quite out of Nature.—The Truth is, this Poet's Imagination ran away with his Reason; so that at length he became quite crazy: and grew so bad, that his Friends were obliged to confine him in *Bedlam*; where he made that famous witty Reply to a Coxcomb Scribbler, who had the Cruelty to jeer him with his Misfortune, by observing that it was an easy Thing to write like a Madman:—*No*, said Lee, *it is not an easy Thing to write like a Madman; but it is very easy to write like a Fool.*

Lee had the good Fortune to re-

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cover the Use of his Reason so far as to be discharged from his melancholy Confinement; but he did not long survive his Enlargement: dying at the early Age of Thirty-four. *Cibber*, in his Lives of the Poets, says he perished unfortunately in a Night Ramble, in *London Streets*; and other Writers mention the same Thing: and probably this was the End of poor *Nat. Lee*!—His dramatic Pieces are,

1. *NERO, Emperor of ROME.*

2. *SOPHONISBA, or HANNIBAL's Overthrow.*

3. *The Rival Queens, or ALEXANDER the Great.*

4. *MITHRIDATES, King of PONTUS.*

5. *THEODOSIUS, or the Force of Love.*

6. *CÆSAR BORGIA.*

7. *LUCIUS JUNIUS BRUTUS.*  
(*Cibber* deems this the best of his Tragedies.)

8. *CONSTANTINE the Great.*

9. *The Princess of CLEVE.*

10. *The Massacre of PARIS.*

11. *GLORIANA, or the Court of AUGUSTUS.*

Besides the above Tragedies, Lee was concerned with *Dryden* in writing the *Duke of Guise*, and that other excellent Tragedy entitled *Oedipus*.—He also revived *Shakespear's King Lear*, in which he made some Alterations, and brought it on the Stage in 1681.—His *Theodosius* and *Alexander the Great* are Stock-Plays, and to this Day are often acted with great Applause.—Mr. *Barry* has been particularly fortunate in the Character of the *Macedonian Hero*.

LEGG, *Thomas*.—Of this Writer I know nothing more than the Name, which *Langbaine* tells us is inserted in a Catalogue of Plays printed with *Massinger's Old Law*,

*Law*, and there said to be the Author of a Play, called

*The Destruction of JERUSALEM.*

LEIGH, Mr. *John*, was an Actor, but of no very great Eminence, and therefore should be distinguished from the great *Leigh*, who was Cotemporary with *Underhill*, *Betterton*, &c.—He was a Native of *Ireland*, and made his first theatrical Essay on the Stage in *Dublin*.—From thence he came over to *London*, where, from his having the Advantage of a good Figure, he was engaged by the late Mr. *Rich* in a Company with which, in the Year 1714, he opened the Theatre Royal at *Lincoln's-Inn-Fields*.—But, tho' he continued on the Stage for twelve Years after, he made no considerable Advances towards theatrical Excellence.—He died in 1726, in the 37th Year of his Age, and left behind him two dramatic Pieces, entitled,

1. *Hob's Wedding*. Farce.

2. *Kensington Gardens*. Com.

\* LENNOX, Mrs. *Arabella*—This Lady, who is now living, and an Authoress by Profession, has raised her Fame on the Foundation of Novel-Writing, of which she has produced several, viz. the *Female Quixote*, *Henrietta*, *Sepbia*, &c. which are far from wanting Merit in their Way; yet she would have had no Right to any Mention in this Place but for one little Piece that she has published, which, tho' never act-

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\* Her Maiden Name was *Ramsay*. She was the Daughter of a North-American Gentleman; and it should seem, from some of her Poems, that she is a Native of New-York; on which Place she has written a severe Satire.

ed, has yet some Connection with the Drama; it is entitled,

PHILANDER. Dram. Pastoral.

LEWIS, Mr.—This Gentleman, according to *Whincop*, was living in the Year 1747, and probably may be so at this Time.—The same Writer also informs us, that he was favoured with the Esteem and Friendship of Mr. *Pope*, as likewise that he was Author of one Dramatic Piece, entitled,

PHILIP of MACEDON. Trag.

LILLO, *George*, was by Profession a Jeweller, and was born in the Neighbourhood of *Moor-gate* in *London*, on the 4th of Feb. 1693, in which Neighbourhood he pursued his Occupation for many Years with the fairest and most unblemished Character.—He was bred up in the Principles of the Protestant Dissenters; but let his Religious Tracts have been what they would, he would have been an Honour to any Sect he had adher'd to.—He was strongly attached to the Muses, yet seem'd to have laid it down as a Maxim, that the Devotion paid to them ought always to tend to the Promotion of Virtue, Morality and Religion.—In the Pursuance of this Aim Mr. *Lillo* was happy in the Choice of his Subjects, and shew'd great Power of affecting the Heart, by working up the Passions to such a Height, as to render the Distresses of common and domestic Life equally interesting to the Audiences as that of Kings and Heroes, and the Ruin brought on private Families by an Indulgence of Avarice, Lust, &c. as the *Havock* made in States and Empires, by Ambition, Cruelty or Tyranny.—His *George Barnwell*, *Fatal Curiosity*, and *Arden of Feversham*, are all planned on common and well known Sto-

ries; yet they have perhaps more frequently drawn Tears from an Audience, than the more pompous Tragedies of *Alexander the Great*. *All for Love*, &c. particularly the first of them, which, being founded on a well-known old Ballad, many of the Critics of that Time, who went to the first Representation of it, formed so contemptible an Idea of the Piece in their Expectations, that they purchased the Ballad, some Thousands of which were used in one Day on this Account, in order to draw Comparisons between that and the Play.—But the Merit of the Play soon got the better of this Contempt, and presented them with Scenes written so truly to the Heart, that they were compelled to subscribe to the Power, and drop their Ballads to take up their Handkerchiefs.

Mr. Lillo, as I before observed, has been happy in the Choice of his Subjects; his Conduct in the Management of them is no less meritorious, and his *Pathos* very great.—If there is any Fault to be objected to his Writings, it is that sometimes he affects an Elevation of Style somewhat above the Simplicity of his Subject, and the supposed Rank of his Characters; but the Custom of Tragedy will stand in some Degree of Excuse for this, and a still better Argument perhaps may be admitted in Vindication, not only of our present Author, but of other Writers in the like Predicament, which is, that even Nature itself will justify this Conduct, since we find even the most humble Characters in real Life, when under peculiar Circumstances of Distress, or actuated by the Influence of any violent Passions, will at Times be elevated to an Aptness of Expression and Power of Lan-

guage, not only greatly superior to themselves, but even to the general Language of Conversation of Persons of much higher Rank in Life, and of Minds more perfectly cultivated.

This Author died September 3, 1739, in the 47th Year of his Age, leaving behind him the Character of a Man of strict Morals, great Good-Nature, and a sound Understanding; and, what added a double Lustre to all these Perfections, endued with an uncommon Share of Modesty.—*Whincop* (or the Compiler of the List of Plays affixed to his *Scanderbeg*) has indeed spoke but slightly of his Genius, on Account of some little Sort of Rivalship and Pique subsisting between that Gentleman and our Author, with Respect to a Tragedy of the latter's, entitled the *Christian Hero*, written on the same Story with the *Scanderbeg* of the former.—Notwithstanding which, under the Sanction not only of the Success of his Pieces, but also of the Commendations bestowed on them by Mr. Pope, and other indisputable Judges, I shall venture to affirm that Mr. Lillo is far from standing in the lowest Rank of Merit (however he may be ranged with Respect to Fame) among our dramatic Writers.

His dramatic Pieces are seven in Number, and their Titles as follow,

1. ARDEN of FEVERSHAM. Trag. *Vid.* ADDENDA to Vol. I.
2. *Christian Hero*. Trag.
3. *Elmerick*. Trag.
4. *Fatal Curiosity*. Trag.
5. LONDON Merchant. Trag. *Vid.* APPENDIX.
6. MARINA. Play, 3 Acts.
7. SYLVIA. Ballad Opera.

LLOYD,

LLOYD, Mr. Robert, was formerly one of the Ushers of *Westminster* School, but at present I believe employs his literary Talents mostly in the Service of the Press.—He was Author of a Poem called the *Actor*, which not only gave Proofs of great Judgment in the Subject he was treating of, but had also the Merit of smooth Versification and great Strength of Poetry.—Some little Poems, however, which he has published since, seem scarcely equal to the Specimen of Abilities set forth in that Piece.—In the Beginning of the *Poetical War*, which for some Time past raged among the living Wits of this Age, and to which the celebrated *Rosciad* sounded the first Charge, Mr. Lloyd was suspected to be the Author of that Poem.—That Charge, however, he exculpated himself from, by an Advertisement in the public Papers, on which Occasion the real Author, Mr. Churchill, boldly step'd forth, and in the same public Manner declared himself; and drew on that Torrent of *Anti-Rosciads*, *Apologies*, *Murphiads*, *Churchilliads*, *Examiners*, &c. which for a long Time kept up the Attention and employed the Geniuses of the greatest Part of the critical World.

Mr. Lloyd is said to be Author of one little dramatic Piece of last Season's Growth, entitled,

ARCADIA. Dram. Pastoral.  
Vid. APPENDIX.

LOCKMAN, Mr. John, Secretary to the *British Herring Fishery*.—His poetical Talents seem not very extensive, as the greatest Part of what he has favoured the World with of that Sort, have been only a few Songs, Odes, &c. written on temporary Subjects, and intended to receive the Advantage of musical Composition

before they reached the Public.—I find, however, two Pieces of the dramatic Kind, both of them designed to be set to Music, but only the first of them, I believe, ever performed. They are entitled,

1. DAVID'S *Lamentations*,  
Oratorio.

2. ROSALINDA. Dram. Piece.  
Mr. Lockman has been concerned in several Translations and Complements of very considerable Works; particularly the *General Dictionary* and *Blainvill's Travels*.

LODGE, Thomas, M. D.—The Family from which this Gentleman was descended had its Residence in *Lincolnshire*, but whether the Doctor himself was born there, seems not very easy to ascertain.—*Langbaine* and *Jacob*, and after them *Whincop* and *Chetwood*, who in the general are little more than Copiers, run into the Mistake of giving this Gentleman his Education at the University of *Cambridge*, whereas *Wood* informs us that it was at *Oxford* he was educated, where he made his first Appearance about 1573, and was afterwards a Scholar under the learned Dr. *Hoby* of *Trinity College*.—Here he made very considerable Advances in Learning, dedicated some Time to reading the Poets of Antiquity, and having himself a Turn to Poetry, more especially of the satirical Kind, his Genius soon render'd itself conspicuous in various Compositions of that Nature, and obtained him no inconsiderable Reputation as a Wit and Poet.—

However, Mr. Lodge being very sensible of the Barrenness of the Soil throughout the whole Neighbourhood of *Parnassus*, and how seldom the Study of Poetry yields a competent Provision to its Professors, very prudently considered

it

it as only an Amusement for leisure Hours, a Relaxation from more important Labours; and therefore, after having taken one Degree in Arts, applied himself with great Assiduity, to the more profitable Study of Physick, for the Improvement of which he went abroad, and after staying a sufficient Time at *Avignon* to be entitled to the Degree of Doctor in that University, he returned, and in the latter End of *Queen Elizabeth's* Reign was incorporated in the University of *Cambridge*.—He afterwards settled in *London*, where, by his Skill and Interest with the *Roman Catholic* Party, in which Persuasion it is said he was brought up, he met with good Success, and came into great Practice.

In what Year *Dr. Lodge* was born does not evidently appear, but he died in 1625, and had Tributes paid to his Memory by many of his Cotemporary Poets, who have characterized him as a Man of very considerable Genius.

His dramatic Works are as follows,

1. *Looking Glass for London and England*. Tragi-Com. (assisted by *Robert Green*.)

2. *Wounds of Civil War*. Tr. *Winstanley* has named four more dramatic Pieces, besides the first of the two above-named, which he asserts to have been written in Conjunction by this Author, assisted by *Robert Green*, viz.

*Lady ALIMONY*. Com.

*Laws of Nature*. Com.

*Liberalitie and Prodigalitie*. C.

*LUMINALIA*. Masque.

But the three first of these, tho' they might be brought to agree in Point of Time, yet are all printed anonymous:—And, as to the last, it was written on a particular Occasion, and that not till two Years

after *Dr. Lodge's* Death, and full thirty-five after that of *Robert Green*.

*Lowze*, *Sir William*, Knt. was a noted Cavalier in the Reign of *King Charles I.*—He was born at a Place called *Tremare* in *Cornwall*.—During the Heat of the Civil Wars he took Refuge in *Holland*, where, being strongly attached to the Muses, he had an Opportunity of enjoying their Society, and pursuing his Studies in Peace and Privacy.—He was a very great Admirer of the *French* Poets, particularly *Cornille* and *Quinault*, on whose Works he has built the Plans of four out of the six Plays which he wrote; the Titles of a'l his dramatic Works in general are,

1. *Amorous Phantasm*. T.-C.

2. *HORATIUS*. Trag.

3. *Incanted Lovers*. Dram. Past.

4. *Martyr*. Trag.

5. *Noble Ingratitude*. Past.-Tragi-Comedy.

6. *PHENIX in her Flames*. T. *Sir William Lower* died in 1662.

*LUPTON*, *Mr. Thomas*.—Of this Author *Langbaine* tells us he was unable to recover any Particulars, either as to the Time of his Birth, the Place where he lived, or any Thing he wrote, excepting one Tragedy mentioned in former Catalogues, entitled,

*All for Money*.

As to all the former Particulars I know as little as *Mr. Langbaine*, but happening to have seen the Play, which that Writer honestly confesses he had not, am able to ascertain the Author's Name, which *Mr. Langbaine* has mistakenly called *Lupon*.—The Name as I have given it is printed, together with that of the Publisher, at the End of the Piece, which is apparently very old, being written in Rhime, and printed in the

old

old black Letter, without any numbering to the Pages.—The Manner of the Writing, moreover, is as old as that of the Printing.—The Characters being all figurative, *All for Money, Wit without Money, Money without Wit, Pleasure, &c.* being personalized and made Interlocutors in the Play or Interlude.—Coxeter, in his *Manuscript Additions to Jacob's Lives*, has peremptorily, and without assigning any Reason for so doing, affixed to it the Date of 1578.—But if, as is most probable, he has taken this Liberty from having seen some Edition of it so dated, it must have been an Impression subsequent to that which fell into my Hands, and which has no Date; and therefore we may conclude the Play is in Reality still older than what even he has made it to be.

LYDE, William. Vid. JOYNER, William.

LYLLY, or LILLY, John, M. A. lived in the Reign of Q. Elizabeth.—He was a Native of Kent, and received his Education in St. Mary Magdalen College, Oxford, at which University he took his Degree of Master of Arts in the Year 1575.—He was a very assiduous Student, and warmly addicted, more especially to the Study of Poetry, in which he made so great a Proficiency, that he has bequeathed to the World no less than nine dramatic Pieces.—He was the first who attempted to reform and purify the *English* Language, by purging it of obsolete and uncouth Expressions: For this Purpose he wrote a Book entitled *EUPHEUS and his England*, which seems to have met with a Degree of Success unusual with the first Attempters of Reformation, the being almost immedi-

ately and universally followed.—At least, if we may give Credit to the Words of Mr. Blount, who published six of Mr. Lilly's Plays together, in one Volume in twelves, in a Preface to which he says of our Author, that "*Our Nation are in his Debt for a new English, which he taught them: Eupheus and his England*" (says he) *began first that Language; all our Ladies were his Scholars; and that Beauty at Court, which could not parley Eupheisme, (that is to say) who was unable to converse in that pure and reformed English, which he had formed his Work to be the Standard of) was as little regarded as she which now there, speaks not French.*"

According to this Mr. Blount, Mr. Lilly was deserving of the highest Encomiums.—He styles him, in his Title Page, the only rare Poet of that Time, the Witty, Comical, Facetiously-quick, and unparalleled John Lilly; and in his Epistle Dedicatory says, "*that he fate at Apollo's Table; that Apollo gave him a Wreath of his own Bayes without snatching, and that the Lyre he played on had no borrowed Strings.*"—And indeed, if what has been abovehinted with Regard to the Reformation of the *English* Language be Fact, he certainly has a Claim to the highest Honours from his Countrymen, and even to have a Statue erected to his Memory, since, in the Foundation of what he thus begun, our Language seems all at once to have started out into a Degree of Perfection, which it has scarcely exceeded at any Period since.

His Plays, which were in that Age very well esteemed both by the Court and the University, are,

## M. W.

as I said before, nine in Number, and their Titles as follow,

1. ALEXANDER and CAM PASPE. Tragi-Com.
  2. ENDIMION. Com.
  3. GALATEA. Com.
  4. Love his Metamorphosis. Dram. Past.
  5. Maid her Metamorphosis.
  6. Mother BOMBIE. Com.
  7. MYDAS. Com.
  8. SAPPHO and PHAON. C.
  9. Woman in the Moon. Com.
- Winstanley has attributed another Piece to this Author, entitled, *A Warning for Fair Women*, but very erroneously, that having been written by an anonymous Author.

LYNCH, Francis, Esq;—Of this Gentleman I can trace nothing farther than that he was a Writer of the present Century (probably still living) and Author of two dramatic Pieces, viz.

- The Independant Patriot. Com.
- The Man of Honour. Com.

## M.

**M**E.—These Initials stand to a dramatic Piece, published in the Reign of Charles II. entitled,

*Saint CECILY.* Trag.

But I cannot find out any known Author of that Time, with whose Name the Letters will correspond, or by whom therefore I can with any Appearance of Probability form a Conjecture of its having been written.

M. W.—These Letters stand in the Title Page of a dramatic Piece, called

*The Female Wits.* Com.

## M A

Coxeter, in his Remarks on Jacob, has altered with his Pen the Letters of W. N. which that Author had mentioned as belonging to a Piece, entitled,

HUNTINGTON'S *Divertisement.* Interlude, to those at the Head of this Article.—I therefore imagine these to be the Letters properly belonging to it; and Jacob to have been in a Mistake.—*Whincop*, however, has implicitly copied the W. N. from Jacob.

MACHIN, Mr. Lewis.—Concerning this Author I find nothing upon Record but that he lived in the Reign of K. Char. I. and wrote one Play, which we find reprinted in *Doddsley's* Collection of old Plays, entitled,

*The Dumb Knight.* Com.

MACKLIN, Mr. Charles.—This Author is a Native of Ireland, born, as I have been informed, in the County of *West Meath*, and that the Name of his Family was *McLaughlin*, which seeming somewhat uncouth to the Pronunciation of an *English* Tongue, he, on his coming upon the Stage, *anglicized* it to that by which he has ever since been known.—His Merit as a Comedian in various Characters is too well known to need our taking up much Time in expatiating on it, particularly in *Sir Gilbert Wrangle* in the *Refusal*, *Don Manuel* in the *Kind Impostor*, *Sir Archibald McSarcasm* in his own Farce of *Love a-la-Mode*; he has also been esteemed as very capital in the Character of *Shakespeare's Iago*; but the Part in which he has ever been allowed to shine without a Competitor, is that of *Shylock* in the *Merchant of Venice*, which he performed in so natural a Manner, that a Gentleman in the

the Audience, on his first Appearance in it, by Way of Distinction of his superior Excellence, started out into this accidental Extempore,

*This is the Jew  
That Shakespeare drew.*

which Expression being ready to every one's Remembrance, established Mr. Macklin's very deserved Reputation in the Character. Mr. Macklin had the Misfortune some Years ago, in Consequence of a sudden Act of Passion, to occasion the Death of a Brother Comedian (one Mr. Hallam) and stood his Trial on Account of it, but was honourably acquitted, it appearing to be merely accidental, and without any Malice *prepenſe*.—However, he does not appear to be of the happiest or most complacent Disposition, and that Turbulence of Temper which has at some Times induced him to Steps whereby he has offended the Audience, and at others involved in Disputes with the Managers, has, at different Periods, and that for a long while together, deprived the Public of a very good Performer, and himself of those Emoluments and Rewards that his Merit had a perfect Right to, to the great Loss of both.—He is now in the Decline of Life, a Veteran of the Stage, and as he has spent much the greatest Part of that Life in the Service of the Public, it were much to be wished, that the Remainder of it might take a quiet Repose, free from those Storms and Hurricanes which have but too frequently disturbed it.—He was formerly considered as an excellent Tutor in the Theatrical Arts, and indeed the Success Miss Macklin has very justly met with, seems a strong Proof of the Truth of this

Affertion, as I have been informed she stands almost entirely indebted to the Judgment and Instruction of her Father, in Opposition, if not to Genius, at least to Inclination, for that theatrical Execution which has gained her so much of the Favour of the Town.

Mr. Macklin's Merit as a Writer is more particularly enlarged on in our respective Accounts of his Works in the first Volume, it will be therefore needless to recapitulate here what we have there said, and consequently sufficient to point them out to the Reader's farther Observation, by an Enumeration of their Titles in the following List, *viz.*

1. *Fortune Hunters.* Farce.
2. *HENRY VII.* Trag.
3. *Love a la Mode.* Farce.
4. *Married Libertine.* Com.
5. *Suspicious Husband Criticised.* Farce.
6. *Will or no Will.* Farce.

MAIDWELL, Mr. John.—The Times of this Gentleman's Birth and Death are not recorded by any of the Writers.—It appears, however, that he lived in the Reign of Charles I. and kept a private School in London for the Education of young Gentlemen; during the Recesses from which very fatiguing Employment it is probable that, by Way of Amusement, he wrote the Play published in his Name, *viz.*

*The Loving Enemies.* Com. Coxeter (on what Authority I know not) has struck out the Christian Name of John, by which both Langbaine and Jacob have distinguished this Author, and put the Letter L. in its Room, as the Initial of his Name.

MAINE, or MAYNE, Jasper, D. D.—This very learned and ingenious Gentleman was born in

1604, the second Year of King *James I's* Reign, at a little Market Town called *Hatherleigh* in *Devonshire*.—He received his Education at *Westminster* School, where he continued till the Age of nineteen, when he was removed to the University of *Oxford*, where he was admitted into *Christ-Church* College in the Rank of a *Servitor*; but in the ensuing Year, *viz.* 1624, he was chosen into the Number of Students on that noble Foundation.—Here he took his Degree of Bachelor and Master of Arts, after which he enter'd into Orders, and was prefer'd to two Livings in the Gift of the College, one of which was situated pretty near *Oxford*.—It does not, however, seem to have been so much the Doctor's own Inclination that led him to the Pulpit, as the Sollicitation of certain Persons of Eminence, who, on Account of the Figure he made at the University in the Study of Arts and Sciences, and from an Esteem for his Abilities, which they were desirous of being enabled to reward, urged him to go into Orders.

On the breaking out of the Civil Wars, when King *Cha. I.* was obliged to fly for Shelter to *Oxford*, and keep his Court there, in order to avoid the Resentment of the Populace in *London*, where continual Tumults were prevailing, Mr. *Maine* was made Choice of, among others, to preach before his Majesty.—Soon after this, *viz.* in 1646, he was elected Doctor in Divinity, and resided at *Oxford* till the Time of the Mock Visitation of that University by *Oliver Cromwell's* Creatures, when, with many others, equally distinguished for their Zeal and Loyalty to the poor unhappy King, he was not only ejected

from the College, but also deprived of both his Livings.

During the Rage of the Civil War, he found an hospitable Refuge in the Family of the Earl of *Devonshire*, where he continued till the Restoration, when he was not only restored to his former Benefices, but made one of the Canons of *Christ Church*, Chaplain in Ordinary to his Majesty, and Archdeacon of *Chichester*, all which Preferments he kept till his Death, which happened on the 6th of *Dec.* 1672.—He lies buried on the North Side of the Choir in the Cathedral of *Christ Church*.

Dr. *Maine* was held in very high Esteem both for his natural Parts and his acquired Accomplishments.—He was an orthodox Preacher, and a Man of severe Virtue and exemplary Behaviour, yet of a ready and facetious Wit, and a very singular Turn of Humour.—From some Stories that are related of him, he seems to have borne some Degree of Resemblance in his Manner to the celebrated Dr. *Swift*; but, if he did not possess the very brilliant Parts that distinguished the Dean, he probably was less subject to that capricious and those unaccountable Whimsies, which at Times so greatly eclipsed the Abilities of the latter.—Yet there is one Anecdote related of him, which, although I cannot be of Opinion that it reflects any great Honour to his Memory, as it seems to carry some Degree of Cruelty with it, yet is it a strong Mark of his Resemblance to the Dean, and a Proof that his Propensity for Drollery and Joke did not quit him even in his latest Moments.—The Story is this; The Doctor had an old Servant, who had lived with him some Years,

Years, to whom he bequeathed an old Trunk, in which he told him he would find *something that would make him drink after his Death*.—The Servant, full of Expectation that his Master, under this familiar Expression, had left him somewhat that would be a Reward for the Assiduity of his past Services, as soon as Decency would permit, flew to the Trunk, when behold, to his great Disappointment, the boasted Legacy proved to be—a Red Herring.

The Doctor, however, bequeathed many Legacies by Will to pious Uses, particularly fifty Pounds towards the Rebuilding of St. Paul's Cathedral, and two Hundred Pounds to be distributed to the Poor of the Parishes of *Cassington*, and *Pyrton* near *Watlington*, of both which Places he had been Vicar.

In his younger Years he had an Attachment to Poetry, and wrote two Plays, the latter of which may be seen in the tenth Volume of *Dodsley's Collection*, viz.

1. *Amorous War*. Tragi-Com.
2. *The City Match*. Com.

MALLET, David, Esq; a North-Briton, was Tutor to the Duke of *Montrose*, and to his Brother Lord *George Graham*.—He was Secretary to the late Prince of *Wales*.—He married a Lady of very considerable Fortune; and has always lived, and been respected as a Gentleman.—He is now Keeper of the Book of Entries for Ships in the Port of *London*.

He was the Editor of a new and compleat Edition of Lord *Bacon's Works*, to which he prefixed a Life of that great Man; and published the Philosophical Works of the late Lord *Bolingbroke*, agreeable to his Lordship's last Will and Testament.

His dramatic Pieces are,

1. *EURYDICE*. Trag.
2. *MUSTAPHA*. Trag.
3. *ALFRED*. Masque, written in Conjunction with the late Mr. *James Thomson*, Author of the *Seasons*.
4. *BRITANNIA*, a Masque. 1755.

5. *ELVIRA*. Trag. altered from *La Motte*; who founded this Play on the famous Story of *Agnes de Castro*, which *Camoëns* has so beautifully introduced in his *Lusiad*.—Mr. *Mallet's* Tragedy was acted with moderate Applause, at *Drury-Lane House*, in *January 1763*.—The indifferent Success it met with may, in Part, be ascribed to the unlucky Junction in which it appeared; at a Time when Party-Prejudice ran high against the *Scottish Nation*, on Account of the unpopular Administration of the Earl of *Bute*, to whom *Elvira* was dedicated.

Mr. *Mallet's* other Works are collected in three vol. 12mo. among which the most considerable are,

1. That sweet Ballad, entitled *William and Margaret*.
2. *The Excursion*, a Poem, in two Cantos.
3. *Amyntor and Theodora*, or *the Hermit*.—This Piece was originally intended for the Stage; but the Author afterwards chose to alter his Plan.

There was likewise an additional Collection of Poems by this Author, published in 1762, in a thin Volume, Octavo; consisting of small Pieces on several Occasions.

MANNING, Mr. Francis, was a Gentleman of eminent Learning, who flourished in the Reign of *William III*.—He has obliged the World with a Translation of

*Dion Cassius* from the Original, and with two dramatic Pieces, entitled,

1. *All for the better.* Com.
2. *Generous Choice.* Com.

MANUCHE, Major *Cosmo*.—This Gentleman appears to have been an *Italian* by Birth, and *Phillips* has given us his Name *Manuci*, in which it is not improbable that he may for once have been in the Right.—He took up Arms for King *Charles*, and had a Major's Commission, but whether of Horse or Foot does not appear.—He wrote three Plays in the *English* Language, and, considering that he was a Foreigner, and that he only wrote for his Diversion, and not by Way of a Profession, and that at least he has the Merit of their being original, wholly his own and un-borrowed, they are very far from being contemptible.—Their Titles are,

1. *The Just General.* Trag.
2. *The Loyal Lovers.* T. C.
3. *The Bastard.* Trag. (attributed to him by *Coxeter*.)

MARKHAM, *Gerwase*, Esq; was the Son of *Robert Markham*, of *Cotham* in *Nottinghamshire*, Esq;—He flourished in the Reigns of Queen *Elizabeth*, King *James I.* and King *Charles I.* for the last of whom he took up Arms, and bore a Captain's Commission.—He was a good Scholar, being perfect Master of the *French*, *Italian* and *Spanish* Languages.—He was extremely well versed both in the Theory and Practice of military Discipline, and was a great Adopt in Horsemanship, Farriery and Husbandry; by which Means he was fully qualified for the Translation and Complementation of numerous Volumes on all these Subjects, ma-

ny of which are even now held in very high Esteem.—He also wrote some Books on rural Recreations; nor among his other Attentions were the Muses neglected, for we find one Play extant in his Name, tho' he was indeed assisted in it by Mr. *Sampson*, of whom we shall hereafter have Occasion to speak, entitled,

HEROD and ANTIPATER.

Trag.

*Langbaine* speaks very highly in his Commendation, and very justly, as a great Benefactor to the Public, by his numerous and useful Publications, but says little of his Poetry; and indeed both him and *Jacob*, and since them *Cibber* in his *Lives of the Poets*, seem not to know of any other poetical Works that he was concerned in: But *Coxeter*, in his MS. Notes, has mentioned two Pieces of Poetry by this Author (both indeed Translations) of considerable Consequence, viz.

1. *Ariosto's Satires*, in seven famous Discourses, 4to. 1608. and
2. *The Famous Whore*, or Noble Courtesan: containing the lamentable Complaint of *Paulina*, the famous Roman Courtesan; sometime Mistress unto the great Cardinal *Hippolyto* of Este, translated into Verse from the Italian, 8vo. 1609.

Besides these *Coxeter* mentions the following Works in Prose, not taken Notice of by the Writers of his Life, which he attributes to him, viz.

1. *DEVEREUX. Vertue's Tears for the Loss of the most Christian King Henry, third of that Name, King of France, and the untimely Death of the most noble and heroicall Walter Devereux, who was slain before Roan in Fraunce. First written in French, by that most excellent and learned Gentlewoman Madame*

*Madame Gennoisne Pelan Maulette, and paraphrastically translated into English by Jarvis Markham, 4to. 1597.*

2. *The Art of Archerie, 8vo. 1634.*

3. *The Soldier's Exercise, &c. in three Books, of which there was a 3d Edition, 4to. 1643.*

At what Time Mr. Markham was born, or when he died, I have not been able to trace; but, if all the Dates of his Publications are rightly set down, he must have lived to a very great Age, since the *Devereux*, according to *Coxeter*, was published in 1597, and his *Perfect Horsemanship*, according to *Langbaine*, not till 1671, a Space, of itself, of 74 Years, which is scarcely credible. I cannot help, therefore, supposing either that *Langbaine* must have been mistaken, and not mentioned the first Editions of some of his Works, or that the *Devereux* at least, and perhaps some other of the Pieces attributed to him, might have been by some other Person of the same Family, and, which is not uncommon, of the same Christian Name.

MARLOE, Mr. *Christopher*, lived in the Reign of Queen *Elizabeth*, and was not only an Author but an Actor also, being very considerable in both.—There is no Account extant of his Family, but it is well known that he was entered as a Student in the University of *Cambridge*; but that he early quitted the Academic Life, and went on the Stage, where he was Cotemporary with the immortal *Shakespeare* and with *Thomas Heywood*, whom we have mentioned before; the latter of whom stiles him the *best of Poets*; nay, even *Ben Jonson*, who was never apt to be over lavish of

Commendation, has bestowed a high Panegyrick on him, in a Copy of Verses called the *Censure of the Poets*, in which he speaks of him in the following Manner;

*Next Marloe, bathed in Thespian Springs,  
Had in him those brave sublunary Things,  
That your first Poets had; his Raptures were  
All Air and Fire, which made his Verses clear;  
For that fine Madness still he did retain,  
Which rightly should possess a Poet's Brain.*

Mr. Marloe came to an untimely End, falling a Victim to the most torturing Passion of the human Breast, Jealousy.—For, being deeply in Love with a Girl of a low Station, he found himself rivalled by a Fellow in Livery, who, as *Wood* informs us, had more the Appearance of a Pimp than a Man formed for the tender and generous Passion of Love.—Marloe finding the Fellow with his Mistress, and having some Reasons to suspect that she granted him Favours, drew his Dagger, a Weapon at that Time most universally worn, and rushed on him to stab him, but the Footman being nimble, warded off the impending Stroke, and, seizing hold of Marloe's Wrist, turned the fatal Point, and plunged the Poignard into its Master's Head, of which Wound, notwithstanding all possible Care being taken of him, he died soon after, in the Year 1593.

*Wood* considers this Catastrophe as an immediate Judgment on the unhappy Sufferer for his Blasphemies and Impiety; for he tells us that Marloe, presuming upon

his own little Wit, thought proper to practise the most Epicurean Indulgence, and openly professed Atheism; that he denied God our Saviour; blasphemed the adorable Trinity; and, as it was reported, wrote several Discourses against it; affirming our Saviour to be a Deceiver, the sacred Scriptures to entertain nothing but idle Stories, and all Religion to be a Device of Policy and Priestcraft.

This Character, if just, is such a one, as should induce us to look back with Contempt and Pity, on the Memory of the Person who possessed it, and recal to our Mind that inimitable Sentiment of the great and good Dr. Young, in his Complaint,

*When I behold a Genius bright  
and base,  
Of tow'ring Talents, but terrestrial Aims,  
Metbinks I see, as fallen from it's  
high Sphere,  
The glorious Image of a Soul immortal;  
With mix'd, and growling  
in the Dust.*

I would, however, rather wish to take this Character with some Degree of Abatement, and, allowing that Mr. Marloe might be inclinable to Free-thinking, yet that he could not run to the unhappy Lengths he is reported to have done, especially as the Time he lived in was a Period of Bigotry; and that even, in these calmer Times of Controversy, we find a great Aptness in Persons, who differ in Opinion with Regard to the speculative Points of Religion, either wilfully or from the mistaking of Terms, to tax each other with Deism, Heresy, and even Atheism, on even the most trivial Tenets, which have

the least Appearance of being unorthodox.

But, to quit his Character in a religious View, let us now consider him as a Poet, and in this Light he must be allowed to have had great Merit.—His Turn was entirely to Tragedy, in which Kind of Writing he has left the six following Testimonials of Abilities.

1. Dr. FAUSTUS's *Tragical History*.
2. EDWARD II. *Trag.*
3. *Few of Malta*. T. C.
4. *Lust's Dominion*. *Trag.*
5. *Massacre of Paris*. *Trag.*
6. TAMBERLAINE *the Great*. *Trag.* in two Parts.

He also joined with *Nash*, in the writing a Play called

DIDO, *Queen of CARTHAGE*, and had begun a very fine Poem, called *Hero and Leander*, which was afterwards finished by *Chapman*, tho' not with the same Spirit and Invention that its Author had begun it with.

MARMION, OR MARMYON, *Shakerley*, M. A.—This Writer, who flourished in the Reign of Charles I. was born in the Hereditary Mansion-House of his Family at *Ainsc* in *Northamptonshire*, about the Beginning of *January 1602*.—When a Boy he was put to School at *Tbame* in *Oxfordshire*, from whence, at about the Age of Sixteen, he was removed to *Wadham College Oxford*, where he was enter'd first as a Gentleman-Commoner, and afterwards, in 1624, took his Degree of Master of Arts.

Mr. *Marmion* is not a voluminous Writer, Death having most probably stopped the Career of his Genius; yet I cannot help considering him as one of the best among the dramatic Authors of that Time.—His Plots are ingenious,

nious, his Characters well drawn, and his Language not only easy and dramatic, but full of lively Wit, and solid Understanding.— He died in a middle Age of Life, some Time between 1641 and 1650, tho' I have not been able to trace the particular Year, and has left only three Plays behind him, one of which, *viz.* The *Antiquary*, is to be seen among *Dodley's Old Plays*, Vol. V.— The Titles of his Pieces are

1. *Antiquary*. Com.
2. *Fine Companion*. Com.
3. *Holland's Leaguer*. Com.

*Phillips* and *Winstanley*, according to their usual Custom of fathering anonymous Plays on any Authors that they think proper to find out for them, have attributed to Mr. *Marmion* a Play which is not his, nor bears any Resemblance to his Manner of writing, entitled,

The *Faithful Shepherd*.

MARSH, Mr. *Charles*, a Bookseller and a Dealer also in Poetry, but not very extensively; being Author only of one Play, *viz.*

AMASIS King of EGYPT.

Trag. printed, but never acted.

He has also republished *Shakespeare's Cymbeline*, with some Alterations, but it has not yet been acted.

MARSTON, Mr. *John*.—Of this eminent Poet, who flourished in the Reigns of Queen *Elizabeth* and King *James I.* but few Circumstances remain on Record. *Wood* only informs us that he was a Student in *Corpus Christi College Oxford*, but has neither fixed the Place of his Birth, nor the Family from which he was descended; and *Langbaine* tells us, that he was able to recover no farther Information of him than what he had learned from the Testimony of his Bookseller,

and, as that relates only to the Merit of his Writings, it is little more than what might have been gathered from the Perusal of his Works, *viz.* that he was a chaste and pure Writer, avoiding all that Obscenity, Ribaldry, and Scurrility, which too many of the Play-wrights of that Time, and indeed much more so in some Periods since, have made the Basis of their Wit, to the great Disgrace and Scandal of the Stage.— That he abhorred such Writers and their Works, and pursued so opposite a Practice in his own Performances, that “whatsoever” even in the Spring of his Years “he presented upon the private” and public Theatre, in his Autumn and declining Age he “needed not to be ashamed of.” His Plays are eight in Number, and their Titles as follow, *viz.*

1. ANTONIO and MELIDA. Hist. Play.
2. ANTONIO's Revenge. Trag.
3. Dutch Courtesan. Com.
4. Infatiate Countess. Trag.
5. Malecontent. Tragi-Com.
6. Parasitaster. Com.
7. SOPHONISBA. Trag.
8. What you will. Com.

It is evident that *Marston* must have lived in Friendship with *Ben Jonson* at the Time of his writing the *Malecontent*, which Play he has warmly dedicated to him, yet it is probable that *Ben's* Self-Sufficiency and natural Arrogance might in Time lessen that Friendship, as we afterwards find our Author, in his Epistle to the Reader prefixed to his *Sophonisba*, casting some very severe Glances at the Pedantry and Plagiarism of that Poet, in borrowing Orations from *Sallust* and other of the classical Writers, and making Use of them in his Tragedies of *Sejanus* and *Cataline*.

The exact Period of Mr. *Marton's* Death is not known ; but, as *Cibber* tells us that his Works were published after his Death by *Shakespeare*, who himself died in 1616, it is evident that it must have been some Time before that Year.—As a Specimen of his Poetry, Mr. *Dodley* has republished his *Malecontent* in his *Collection*, Vol. IV.

MARTYN, *Benjamin*, Esq;—Who or what this Gentleman was, or whether still living, I know not.—He, however, lays Claim to a Place in this Work, as being Author of one Play, which was acted with some Success, and is entitled,

TIMOLEON. Trag.

MASON, *John*, M. A. lived in the Time of King *James I.* and about the Middle of that Reign published one dramatic Piece, which he has entitled

MULCASSES *the Turk*. A worthy Tragedy.

Whether it merits the Title of *worthy* I cannot pretend to determine, as it has not happened to fall in my Way, but it is evident that the Author had himself a very high Opinion of its Worth, from the following Motto which he has prefixed to it, quoted from *Horace*, viz.

*Sume Superbiam quæsitam meritis.*

MASSINGER, Mr. *Philip*.—This excellent Poet was Son to Mr. *Philip Massinger*, a Gentleman who had some Employment under the Earl of *Montgomery*, in whose Service he died, after having spent several happy Years in his Family.—Our Author was born at *Salisbury* in Queen *Elizabeth's* Reign, Anno 1584, and at the Age of eighteen was entered a Fellow-Commoner of St.

*Alban's Hall* in *Oxford*, in which Station he remained three or four Years, in Order to compleat his Education.—Yet, tho' he was encouraged in the Pursuit of his Studies by his Father's Patron, the Earl of *Pembroke*, yet the natural Bent of his Genius leading him much more to Poetry and polite Literature, than to dryer and more abstruse Studies of Logic and Philosophy ; and, being impatient for an Opportunity of moving in a more public Sphere of Action, and improving his Poetical Fancy and his Knowledge of the *Belles Lettres*, by Conversation with the World, and an Intercourse with Men of Wit and Genius, he quitted the University without taking any Degree, and came up to *London*, where, applying himself to writing for the Stage, he presently rose into high Reputation, his Plays meeting with the universal Approbation of the Public, both for the Purity of their Style, and the Ingenuity and Oeconomy of their Plots.—Tho' his Pieces bespeak him a Man of the First-Rate Abilities, and well qualified both as to Learning and a most perfect Acquaintance with the Methods of dramatic Writings, yet he was at the same Time a Person of the most consummate Modesty, which render'd him extremely beloved by all his Cotemporary Poets, few of whom but what esteemed it as an Honour to join with him in the Composition of their Works.—The Pieces he has left behind him are as follow,

1. *Bashful Lover*. Tragi-Com.
2. *Believe as you list*. Com.
3. *Bondman*. Trag.
4. *City Madam*. Com.
5. *Duke of MILAN*. Trag.
6. *Emperor of the East*. T. C.
7. *Fatal Dewry*. Trag.

8. *Great*

8. *Great Duke of FLORENCE.* Com.
9. *Guardian.* Com. Hist.
10. *Maid of Honour.* T. C.
11. *New Way to pay old Debts.* Com.
12. *Old Law.* Com. (assisted by Rowley and Middleton.)
13. *Picture.* Tragi-Com.
14. *Powerful Favourite.* Hist. Play.
15. *Renegado.* Tragi-Com.
16. *Roman Actor.* Trag.
17. *Very Woman.* Tragi-Com.
18. *Virgin Martyr.* Trag. (assisted by Decker.)
19. *Unnatural Combat.* Trag.

Almost all the Writers agree very nearly in their Accounts of the Time of his Birth, but *Coxeter's MS.* points out a Mistake in the *Æra* of his Death, which he makes to have happened in *March 1639*, in which he is supported by the Authority of *Wood's Athen. Oxon.* whereas *Langbaine* and *Jacob*, and after them *Whincop* and *Cibber* have placed in it *1669*.—*Coxeter*, however, seems to have the greater apparent Probability on his Side, both with a Consideration of the very great Age, (*viz.* 85 Years) that he must have lived to, according to the latter Supposition, and moreover from the Epitaph written on him by *Sir Aston Cockain*, in which he is said to be buried in the very same Grave with *Fletcher*, who died in *1625*; and which, had there been a Distance of forty-four Years between their respective Departures, it is probable would have been a Circumstance scarcely known, and much less worth recording.

There is one Thing, however, somewhat unaccountable, which is, that *Cbetwood*, who, in his double Capacity of Bookseller and Prompter had great Opportuni-

ties, and indeed wanted not Curiosity, to enquire into those Affairs, has, in his *British Theatre*, varied from all the other Writers in both the Beginning and End of his Mortal Existence; and, without assigning any Authority but his own *ipse dixit*, has positively asserted, that *he was born in 1578, and died in 1659, in the 81st Year of his Age.*

It is, however, universally agreed, that his Body was buried in the Church Yard of *St. Saviour's, Southwark*, and that he was attended to the Grave by all the Comedians then in Town.—His Death was sudden, and the Place of it his own House, near to the Play-House, on the *Bank Side, Southwark*, where he went to Bed in good Health, and was found dead the next Morning.

In the above List of his Works, that numbered 2, is mentioned by no one but *Cbetwood*, who tells us that he had seen it in MS. and is assured by the proper Quotations, (*i. e.* The Markings of the Prompter for his own Use and that of the Performers) that it was acted.—The Title, he says, runs thus,

*Believe as you List*, written by  
Mr. *Massinger*,

and that it had the following Licence, signed by *Lord Herbert*, who, I imagine, was Master of the Revels in *King Charles I's* Reign, *viz.*

THIS Play, called *Believe as you List*, may be acted this 6th of *May 1631.* HENRY HERBERT.

And now, it is but a Piece of Justice due to the Memory of this very great Man, to make some little farther Mention of his Merit, which seems in good Measure to have been buried in Obscurity, and forgotten amongst the extensive Number of Writers of the

the same Period, whose Ashes it was not worth awakening or calling forth from the Caverns of Oblivion.—But when we consider how long many of those Pieces, even of the immortal *Shakespeare* himself, which are now the greatest Ornaments of the present Stage, lay by neglected, although they wanted no more than a judicious Pruning of some few Luxuriances, some little straggling Branches, which over-hung the fairer Flowers, and hid some of the choicest Fruits, it is the less to be wonder'd that this Author, who, tho' second, stands no more *than* second to him, should share for a while the same Destiny.

Those who are unacquainted with *Massinger's* Writings will, perhaps, be surprized to find one placing him in an equal Rank with *Beaumont* and *Fletcher*, and the immortal *Ben*; but I flatter myself that, if they will but give themselves the Trouble of perusing his Plays, their Astonishment will cease, that they will acquiesce with me in my Opinion, and think themselves obliged to me for pointing out to them so vast a Treasury of Entertainment and Delight.

*Massinger* has certainly equal Invention, equal Ingenuity in the Conduct of his Plots, and an equal Knowledge of Character and Nature with *Beaumont* and *Fletcher*; and if it should be objected that he has less of the *Vis comica*, it will surely be allowed that that Deficiency is amply made Amends for by that Purity and Decorum which he has preserved, and a Rejection of that Looseness and Obscenity which runs through most of their Comedies.—As to *Ben Jonson*, I shall readily allow that he excels this Author with Respect to the studied Accuracy

and Classical Correctness of his Style; yet Mr. *Massinger* has so greatly the Superiority of him in Fire, *Pathos*, and the Fancy and Management of his Plots, that I cannot help thinking the Ballance stands pretty even between them.

However, to the Credit of the present Age, this Author seems to be rising out of Obscurity, as by a late Republication of his Works, compleat in four Volumes, 8vo. to which I refer my Readers, every one has an Opportunity of conversing with him in the Study; and as Mr. *Garrick*, to whom the Town has been obliged for many valuable Revivals, has already brought one of his Pieces on the Stage (*viz. The New Way to pay Old Debts*) and may probably bestow the same Honour on others of them, should some able Hand take on itself the Task of adapting them ever so little more than they are to the Taste of the present Time.

MAY, *Thomas*, Esq; was both a Poet and an Historian, and flourished in the Reigns of *James I.* and *Cha. I.*—He was born in the Year 1595, and was the Son of Sir *Thomas May*, of an ancient, but somewhat declining Family, in the County of *Suffex*.—He received his Education in the University of *Cambridge*, where he was enter'd a Fellow-Commoner of *Sidney College*; during his Residence at which Place, he applied very close to his Studies, and acquired that Fund of Learning of which his various Works give such apparent Testimony.—From thence he removed to *London*, and frequently made his Appearance at Court, where he contracted the Friendship, and obtained the Esteem of several Persons of Fashion and Distinction, more especially with the accomplished

*Endymion*

*Endymion Porter*, Esq; one of the Gentlemen of the Bed-Chamber to the King; a Person so dearly valued by Sir *William D'Avenant*, that he has stiled him *Lord of his Muse and Heart*.

On the Death of *Ben Jonson* in 1637, Mr. *May* stood Candidate for the vacant Laurel, in Competition with Sir *William D'Avenant*, but the latter carrying the Day, our Author was so extremely exasperated at his Disappointment, that, notwithstanding he had hitherto been a zealous Courtier, yet, through Resentment to the Queen, to whose Interest he imagined Sir *William* was indebted for his Success, he commenced a violent and inveterate Enemy to the King's Party, and became not only an Advocate, but Historian for the Parliament.—In that History, however, he has shewn entirely the Spleen of a Male-content, and indeed it is scarcely possible it should happen otherwise, since it is apparent that he espoused the Party merely thro' Pique and Resentment, and not from any public-spirited Principles; and consequently that, had he happened to have obtained the Bayes, it is reasonable to suppose he would, with equal Warmth, have espoused and supported the Royal Cause, as under his present Circumstances he did the Republican.

He died suddenly, in the Year 1650, and the 55th of his Age; for, going well to Bed, he was there found next Morning dead, occasioned, as some say, by tying his Night-Cap too close under his fat Chin and Cheeks, which choaked him when he turned on the other Side; and, as Dr. *Fuller* expresses it, "if he were himself a *byassed* and *partial* Writer, yet he lieth buried

"near a good and true Historian  
"indeed, *viz.* the great Mr. *John*  
"Camden, in the West Side of  
"the South Isle of *Westminster*-  
"Abbey."—He had a Monument, with a *Latin* Inscription, raised over him by Order of the Parliament, who had made him their Historiographer.—But, before his Body had rested there eleven Years, it was taken up (with other Bodies that had been unwarrantably buried there from 1641 till the Restoration) and buried in a large Pit in the Church Yard belonging to St. *Margaret's, Westminster*.—At the same Time his Monument also was taken down and thrown aside, and in the Place of it was set up that of Dr. *Thomas Triplet*, Anno 1670.

Tho' the Circumstance above-mentioned in Regard to King *Charles* seems to speak him somewhat opinionated, and jealous of the Respect due to his own Merits, yet we must allow somewhat for the Frailty of human Nature, and even his Enemies cannot surely deny him to have been a very good Poet.

His Works are numerous, but those of the greatest Note are, A Translation of *Lucan's Pharsalia*, together with a Continuation of it, in seven Books, both in *Latin* and *English* Verse.—He wrote likewise an *History of Henry II.* and the above-mentioned *History of the Parliament*, in Prose.—He also wrote the five following Plays, *viz.*

1. *AGRIPPINA, Emperess of Rome.* Trag.
2. *ANTIGONE.* Trag.
3. *CLEOPATRA, Queen of Egypt.* Trag.
4. *The Heir.* Com.
5. *Old Couple.* Com.

The two last of these are reprinted

## M E

ed by *Doddsley*, in the VIIIth Volume of his Collection, to which is prefixed some short Account of the Author, and a very severe Epitaph written on him in *Latin*, by one of the Cavalier Party, which he had so much abused.

*Phillips* and *Winstanley* have attributed two other Plays to this Author, but without any Regard to Chronology, the one of them having been printed when Mr. *May* could not have been above three Years old, and the other a Year before he was born. — The Pieces are,

1. *The Old Wife's Tale*. Com.

2. *ORLANDO FURIOSO*. C.

*MEAD, Robert*, M. D. was born in *Fleetstreet London*, in the Year 1616. — He received the first Parts of Education at *Westminster School*, from whence, in his eighteenth Year, he removed to *Oxford*, and was elected a Student of *Christ Church College* in that University. — As soon as he had taken the Degree of Master of Arts, he quitted his Academical Studies, and took up Arms for King *Charles I.* who gave him a Captain's Commission in the *Garriſon at Oxford*. — In *May 1646*, he was appointed, by the Governor thereof, one of the Commissioners to treat with those of the Parliament concerning a Surrender, and in the next Month was actually created a Doctor of Physic.

He followed King *Charles II.* into *France*, and was sent by him as an Agent into *Sweden*. — Soon after this he returned to the Place of his Nativity, died in the very same House in which he had been born, on the 12th of *Feb. 1652*, *Æt.* 30, and lies buried in the Church of *St. Dunstan's in the West*.

## M E

While he was an Under Graduate in the University, he wrote one Play, which however was never published till after his Decease. — It is entitled,

*The Combat of Love and Friendship*. Com.

*Phillips* has also, but without Foundation, attributed to this Author an anonymous Piece, entitled,

*The Costly Whore*. A Comical History.

*MEDBOURN, Mr. Matthew*, an Actor of considerable Eminence, belonging to the Duke of *York's Theatre*, in the Reign of King *Charles II.* but being a Roman Catholic, and inflamed with a too forward and indiscreet Zeal for the Religion he had been brought up in, he became engaged in *Titus Oates's Plot*, on which Account he was committed to *Newgate*, in which Place he died, altho', as *Langbaine* observes, he merited a much better Fate. — He wrote, or rather made a Translation at Large from *Moliere*, of a Comedy, entitled,

*TARTUFFE*.

This Gentleman also published another dramatic Piece, which he dedicated to the Queen, of which *Gildon* says, notwithstanding the Letters E. M. in the Title Page, he was supposed to have been the Author; it is entitled,

*Saint CECILY*. Trag.

Tho' all the Writers mention his having died in Prison, yet none of them have informed us in what Year that Catastrophe happened.

*MENDEZ, Moses*, Esq; — This Gentleman, who has been but a very few Years dead, was a Jew, and, if I do not mistake, either a Stock-Broker or a Notary Public. — He was a Person of considerable

derable Genius, of an agreeable Behaviour and entertaining in Conversation, and had a very pretty Turn for Poetry.—He was Author of two little dramatic Pieces, both of which met with good Success, and some of the Songs in both still justly continue Favorites with Persons of poetical and musical Taste.

1. *Chaplet*. Musical Entertainment.

2. *Shepherd's Lottery*. Ditto.

MERITON, Mr. Thomas, lived in the Reign of King Charles II. Langbaine has been extremely severe upon him, telling us that he was certainly the meanest dramatic Writer that ever *England* produced; and, applying to his Stupidity a Parody on the Expression of *Menedemus* the Philosopher, relating to the Wickedness of *Perseus*, says, that *He is indeed a Poet, but of all Men that are, were, or ever shall be, the dullest*: that never Man's Stile was more Bombast, and that, as he himself did not pretend to such a Quickness of Apprehension as to understand either of his Plays, he can only inform us that they are two in Number, and that their Titles are,

1. *Love and War*. Trag.

2. *Wandering Lovers*. T. C.

He also informs us, from Mr. Meriton's own Authority, that he had written another Play, called,

*The Several Wits*. Com.

which, however, he made only his Pocket Companions, shewing them only to a few select and private Friends, on which, moreover, he remarks, that those were certainly happiest who were not reckoned in the Number of this Author's Friends, and consequently compelled to listen to such Fustian, which, like an empty

Cask, makes a great Sound, but yields at best nothing but Lees.

In Proof of these Assertions Mr. Langbaine has given his Readers a Copy of Part of the Epistle Dedicatory to the *Wandering Lover*, which is indeed a Curiosity in its Way, and to which I refer those who are fond of grasping a Cloud, or regaling their Appetites with Whipp'd Syllabub.

METASTASIO, Abbè.—This Gentleman, as a Foreigner, has little Right to a Place here; yet, as some of his Pieces have been represented on our *Italian* Theatre in the *Haymarket*, that Kind of Naturalization gives me an Opportunity of doing some little Justice to the Merit of a Poet of the very first Rate, who seems to be little thought of, only because his Works, being written in a Language not much in Vogue in this Nation, are but little known.—Whereas, were they but once introduced to the Acquaintance of our Countrymen, they would certainly be as universally admired as those of *Racine*, *Corneille*, &c. among the *French*, to which, in Respect of Plot, Language, Character and Sentiment, they are by no Means inferior; and, which is still a stronger Proof of the poetical Powers of their Author, he has found Means of supporting the Dignity of Tragedy, and all the more nervous Beauties of Tragic Poetry, amidst the Jingle of Rhime and the Effeminacy of Sing-Song, to which, in Compliance with the depraved Taste of his Countrymen, he has been compelled to submit.—He is, I believe, still living, and hold the Station of Poet-Laureat to the Emperor.—He has written a great Number of dramatic Pieces, of which it were to be wished we had

had a Translation by some capital Hand.—Of these, as I before observed, several have made their Appearance at the King's Theatre in the *Haymarket*, where, notwithstanding their capital Degree of Merit, they have passed with just the same Sort of Approbation that has been bestowed on the contemptible Pieces which are frequently represented there, and in which the Words have been intended for nothing but a mere Vehicle to the Sound of musical Notes; that is to say, the Audience have been enraptured with Music that they did not understand, and never concerned themselves about understanding the Piece itself, which would have done Honour to their Judgments.

I shall, however, only mention three, and in my Choice of them shall be directed by the Consideration of their having been all introduced into our own Language, either in Imitation, Translation or Paraphrase, *viz.*

1. *ARTASERSE*. Ital. Opera.
2. *Clemenza di TITO*. Ital. Opera.
3. *L'Isola desabitata*. Italian Opera.

The first of these has been translated, greatly mangled, yet most nobly set to Music by Dr. *Arne*, under the Title of the *English* Opera of *Artaxerxes*.—Mr. *Cleland* has made the second the Model of his Tragedy called *Titus Vespasian*; and the *Desert Island* of Mr. *Murphy* is only a very greatly extended Paraphrase of the last.

MIDDLETON, Mr. *Thomas*, was a very voluminous Writer, and lived so late as the Time of *Charles I.* yet I can meet with very few Particulars relating to him; for, notwithstanding that he has certainly shewn considera-

ble Genius in those Plays, which are unquestionably all his own, and which are very numerous, yet he seems in his Life-Time to have owed the greatest Part of the Reputation he acquired, to his Connection with *Jonson*, *Fletcher*, *Massinger* and *Rowley*, with whom he was concerned in the writing of several dramatic Pieces, but to have been consider'd in himself as a Genius of a very inferior Class, and concerning whom the World was not greatly interested in the pursuing any Memoirs.—Yet, surely it is a Proof of Merit sufficient to establish him in a Rank far from the most contemptible among our dramatic Writers, that a Set of Men of such acknowledged Abilities consider'd him as deserving to be admitted a joint Labourer with them in the Fields of poetical Fame; and more especially by *Fletcher* and *Jonson*, the first of whom, like a Widow'd Muse, could not be supposed readily to admit another Partner after the Loss of his long and well-beloved Mate *Beaumont*; and the latter, who entertained so high an Opinion of his own Talents as scarcely to admit any Brother near the Throne, and would hardly have permitted the clear Waters of his own *Heliconian* Springs to have been muddied by the Mixture of any Streams, that did not apparently flow from the same Source, and, however narrow their Currents, were not the genuine Produce of *Parnassus*.

The Pieces which *Middleton* wrote entirely, and those in which he only shared the Honour with others, are distinguished in the following List.

1. *Any Thing for a quiet Life*. Com.
2. *BLUST Mr. Confable*. Com.
3. *Change-*

3. *Changeling*. Trag. (The Author assisted by Rowley.)
4. *Chaste Maid in Cheapside*. Com.
5. CORONA MINERVÆ. Masque.
6. *Fair Quarrel*. Com. (In this Play Rowley also joined with our Author.)
7. *Family of Love*. Com.
8. *Fine Gallants*. Com. *Vid.* APPENDIX.
9. *Game at Chess*.
10. *Inner Temple Masque*.
11. *Mad World my Masters*. Com.
12. *Mayor of QUEENBOROUGH*. Com.
13. *Michaelmas Term*. Com.
14. *More Dissemblers besides Women*. Com.
15. *No Wit, no Help like a Woman's*. Com.
16. *Old Law*. Com. (This Author and Rowley assisted Massinger in writing this Comedy.)
17. PHÆNIX. Tragi-Com.
18. *Roaring Girl*. Com.
19. *Spanish Gypsie*. Com. (The Author assisted by Rowley.)
20. *Sun in Aries*. Entertain.
21. *Trick to catch the old One*. Com.
22. *Triumphs of Love and Antiquity*. Masque.
23. *Triumphs of Truth*.
24. *Widow*. Com. (In this Middleton only joined with Fletcher and Jonson.)
25. *World to'st at Tennis*. M.
26. *Women beware Women*. T.

MILLER, the Rev. Mr. James, was the Son of a Clergyman, who possessed two Livings of considerable Value in *Dorsetshire*.—He was born in the Year 1703, and received his Education at *Wadham College* in *Oxford*.—His

natural Genius and Turn for Satire, however, led him, by Way of Relaxation from his more serious Studies, to apply some Portion of his Time to the Muses; and, during his Residence at the University, he composed great Part of a Comedy called the *Humours of Oxford*, some of the Characters in which being either really designed for, or at least pointed out, as bearing a strong Resemblance to some of the Students, and indeed Heads, of that University, gave considerable Umbrage, created the Author many Enemies, and probably laid the Foundation of the greatest Part of his Misfortunes thro' Life.

On his quitting the University he entered into holy Orders, and got immediately preferred to the Lectureship of *Trinity College* in *Conduit Street*, and to be Preacher of *Roebampton* in *Surry*.

The Emoluments of these Livings, however, being not very considerable, he having married an amiable young lady with a very genteel Fortune, finding the Expences of a Family growing upon him, and having perhaps, from the Vivacity of his Disposition, a Desire, as *Shakespeare* expresses it,

*Of shewing somewhat a more  
swelling Port  
Than his faint Means could grant  
Continuance,*

he was encouraged, by the Success of his first Play, which had been brought on the Stage at the particular Recommendation of *Mrs. Oldfield*, to have Recourse to dramatic Writing, as a Means of enlarging his Finances.—But this Kind of Composition being consider'd, in this squeamish Age, as somewhat foreign to, and incon-

sistent with, a clerical Profession, a certain Right Reverend Prelate, from whom Mr. *Miller* had perhaps some Expectations of Preferment, made some very harsh Remonstrances with him on the Subject, and, on not perceiving him perfectly inclinable at once to quit the Advantages he received from the Theatre, without the Assurance of somewhat adequate to it from the Church, thought proper to withdraw his Patronage.—On which, in a satyrical Poem which our Author published soon after, there appeared a Character, which being universally fixed on as intended for the Bishop, occasioned an irreconcilable Breach between his Lordship and the Author, and was for many Years afterwards thought to have retarded his Advancement in the Church.

Mr. *Miller* proceeded with his dramatic Productions, and met with so good Success that, from the Representation of three or four other Pieces, he reaped very considerable Emoluments, and very probably might have continued so to do, had not his Wit and Propensity to Satire involved him in a *Bruise* with the Body of Critics, the Supporters or Destroyers of this Kind of Writing, for having, in a Comedy called the *Coffeehouse*, drawn certain Characters, which were imagined to be designed for Mrs. *Yarrow* and her Daughter, who kept *Dick's* Coffeehouse between the *Temple* Gates, and for some of the Persons who frequented that House, the *Templars*, who consider'd this Step as touching their own Copyhold, went in a Body to the Play-house, with a Resolution, very far from uncommon at that Time, of damning the Piece right or wrong.

The Author, however, denying the Charge laid against him, the Inns of Court Wits might perhaps have been reconciled to him, had not the Engraver, who was employed to draw a Frontispiece for the Play, unfortunately taken the Sketch of his Design from the very Coffeehouse in Question.—This Circumstance, rendering them entirely implacable, all Attempts that he made afterwards proved entirely unsuccessful, it being of itself a sufficient Reason, with those Gentlemen, to damn any Piece if it was known, or but suspected to be his.—Thus was Mr. *Miller's* great Resource stop'd at once, and he again reduced to a Dependence on his little Pittance in the Church, with scarcely a Prospect of any Advancement; for, besides the Enmities he had created by the several Circumstances above-mentioned, he was in his Principles a steady High Church Man, which was a Circumstance at that Time no Way favourable to his Promotion.

His Integrity, however, in these Principles was so firm, that he had Resolution enough to withstand the Temptation of a very large Offer made him by the Agents of the Ministry in the Time of general Opposition, notwithstanding that his Circumstances were at that Period very far from being easy.—He has, indeed, frequently acknowledged that this was the severest Trial his Constancy ever endur'd, and that his Tenderness for the most amiable of Wives, whose Dependence had been swallowed up in his Misfortunes, had even stagger'd his Firmness, and induced him to sound her Disposition, by hinting to her on which Terms Preferment might be purchased; but she,

she, with an Intrepidity and Indignation which almost made him blush at the Thought of having hesitated for a single Moment, rejected all Proposals of so servile a Nature, and silenced every Scruple that could on her Account have suggested itself to him.—However, thus far he was willing to have temporized, that tho' he would not eat the Bread purchased by writing in the Vindication of Principles he disapproved, yet he would have stipulated with the Ministry on the same Terms never to have drawn his Pen against them.—But this Proposal was rejected on the other Side, and so terminated their Negotiations.

Thus did Mr. Miller's Wit and Honesty stand for many Years the most powerful Bars to his Fortune; and, as if some over-ruling Planet hung over his Destiny, and determined to banish Success entirely from him, the Stroke of Death hurried him away, just as his Prospects appeared to be clearing up in more Respects than one.—For, by the Gift of Mr. Carey of Dorsetshire, he was at length presented to the very profitable Living of *Upsun*, which his Father had before possessed; besides which, having translated the *Mabomet* of Monsieur de Voltaire, and adapted it to the *English* Stage, it made its Appearance at *Drury Lane* Theatre, and, as all his former Attempts having been in Comedy, by which Means the Author of this Tragedy was not suspected, it passed with very considerable Approbation, and a Probability of a reasonable Success, when behold, on the very Night that should have been that of his first Benefit, and before he had received a Twelve-Month's Revenue from his own Benefice, he

died at his Lodgings in *Cheyners Walk, Chelsea*; without ever having it in his Power to make that Provision for his Family which he had so long solicited.

As a Man, his Character may partly be deduced from the foregoing Relation of his Life.—He was firm and steadfast in his Principles, ardent in his Friendships, and somewhat precipitate in his Resentments.—In his Conversation he was sprightly, cheerful, and a great Master of ready Repartee, till towards the latter Part of his Life, when a Depression of Circumstances threw a Gloom and Hypochondria over his Temper, which got the better of his natural Gaiety and Disposition.

As a Writer, he certainly has a Right to stand in a very estimable Light.—His *Humours of Oxford* is perfectly his own, and is much the best of his dramatic Pieces; for it is probable, that when he applied to that Kind of Writing by Way of Support, he had both less Leisure and less Spirits for the retouching and finishing them, than when he wrote merely for Amusement.—Besides, the most of his other Plays are more or less built on the Foundation of other Writers, altho' the ornamental Parts of the Structure have been added to them by their present Fabricator.—The Names of them are,

1. *Art and Nature.* Com.
2. *Coffeehouse.* Com.
3. *Hospital for Fools.* Farce.
4. *Humours of Oxford.* C.
5. *JOSEPH and his Brethren.* Oratorio.
6. *MAHOMET the Impostor.* Trag.
7. *Man of Taste.* Com.
8. *Mother in Law.* Com. (Assisted by Mr. Henry Barker.)

[ Y 2 ]

9. *Pic-*

9. *Picture*. Ballad Opera.  
 10. *Savage*. (Attributed to this Author.)

11. *Universal Passion*. Com.  
 Besides these dramatic Pieces, he wrote several political Pamphlets, particularly one called *Are these Things so?* which was taken very great Notice of; he was Author of a Poem called *Harlequin Horace*, a Satire, occasioned by some ill Treatment he had received from Mr. Rich, the Manager of *Covent Garden Theatre*; and was likewise concerned, together with Mr. Henry Baker, F. R. S. now living, in a compleat Translation of the Comedies of *Moliere*, printed together with the original *French*, and published by Mr. Watts.

Mr. Miller died in 1743, leaving behind him a Wife and two Children, a Son and Daughter, the latter of whom is since dead, but the other two are still living; and, altho' it may seem somewhat foreign to our present Purpose, yet it would be unjust to the Character of that Lady, whose heroical and noble Behaviour we have already recorded one Instance of above, not here to convey to Posterity the Record of that still continued Attachment to the Honour and Reputation of her Husband even after Death, which induced her to devote the whole Profits both of a Benefit Play, which Mr. Fleetwood gave her a little Time after Mr. Miller's Decease, and also of a large Subscription to a Volume of admirable Sermons of that Gentleman's, which she published, to the Satisfaction of his Creditors, and the Payment of those Debts which his limited Circumstances had unavoidably engaged him in, even tho' by the so doing she left herself and Family almost desti-

tute of the common Necessaries of Life.

Mr. Miller's Son was bred a Surgeon, and was some Time in that Station in the Navy; but has since applied to literary Avocations for his Livelihood.—Among other Works he has been concerned in, he has published a Volume of original Poems, and a Translation of the Abbé *Batteaux's Cours des Belles Lettres*.

MILTON, *John*, the most illustrious of the *English Poets*, was descended of a genteel Family, seated at a Place of their own Name, viz. *Milton*, in *Oxfordshire*.—He was born Dec. 9, 1608, and received his first Rudiments of Education under the Care of his Parents, assisted by a private Tutor. He afterwards passed some Time at *St. Paul's School, London*; in which City his Father had settled, being engaged in the Business of a Scrivener.—At the Age of seventeen, he was sent to *Cbrist's College, Cambridge*; where he made a great Progress in all Parts of academical Learning; but his chief Delight was in Poetry.—In 1698 he proceeded Batchelor of Arts, having performed his Exercise for it with great Applause. His Father designed him for the Church; but the young Gentleman's Attachments to the Muses was so strong, it became impossible to engage him in any other Pursuits.—In 1632, he took the Degree of Master of Arts; and, having now spent as much Time in the University as became a Person who determined not to engage in any of the three Professions, he left the College, greatly regretted by his Acquaintance, but highly displeased with the usual Method of training up Youth there, for the Study of Divinity; and being much out of Humour

Humour with the public Administration of Ecclesiastical Affairs, he grew dissatisfied with the established Form of Church Government, and disliked the whole Plan of Education practised in the University.—His Parents, who now dwelt at *Horton*, near *Colnbrook*, in *Buckinghamshire*, received him with unabated Affection, notwithstanding he had thwarted their Views of providing for him in the Church, and they amply indulged him in his Love of Retirement; wherein he enriched his Mind with the choicest Stories of *Grecian* and *Roman* Literature: and his Poems of *Comus*, *L'Allegro*, *Il Penseroso* and *Lycidas*, all wrote at this Time, would have been sufficient, had he never produced any Thing more considerable, to have transmitted his Fame to latest Posterity.—However, he was not so absorbed in his Studies, as not to make frequent Excursions to *London*; neither did so much Excellence pass unnoticed among his Neighbours in the Country, with the most distinguished of whom he sometimes chose to relax his Mind, and improve his Acquaintance with the World, as well as with Books.

After five Years spent in this Manner, he obtained his Father's Permission to travel, for farther Improvement.—In the Spring of the Year 1638, he set out for *Paris*, where he was introduced to the celebrated *Grotius*; from thence he departed for *Genoa*, and from *Genoa* he went to *Florence*; where he spent two Months with great Satisfaction, in the Company of Persons the most eminent for Rank, Parts, or Learning.—Hence he went to *Rome*, where he passed the same Time in the same Manner.—His next Re-

move was to *Naples*; whence his Design was to proceed into *Sicily* and *Greece*; but, hearing of the Commotions then beginning to stir in *England*, he resolved to shorten his Tour, in Order to return to his native Country: being of too public-spirited a Disposition to remain an unconcerned Spectator of the great Struggle for Liberty which he saw approaching.—Returning therefore to *Rome*, and from thence to *Florence*, he crossed the *Appenine*, and passed by the Way of *Bologna* and *Ferrara* to *Venice*, where he shipped off the Books he had collected in his Travels.—After a Month's Stay at *Venice*, he went through *Verona*, *Milan* and along the *Alps*, down *Leman Lake* to *Geneva*, where he spent some Time, and then set out on his Return thro' *France*, whence he arrived in *England*, towards the Close of the Year 1639.

The Times, however, not being yet ripe for his Design of attacking the Episcopal Order, he determined to lie *perdue* for the present; but, that he might not be idle, he set up a genteel Academy in *Aldersgate-street*.—In 1641, he began to draw his Pen in Defence of the Presbyterian Party; and the next Year he married the Daughter of *Richard Powell*, Esq; of *Forest-Hill* in *Oxfordshire*.—This Lady, however, whether from a Difference on Account of Party, her Father being a zealous Royalist, or some other Cause, soon thought proper to return to her Relations; which so incensed her Husband, that he resolved never to take her again, and wrote and published several Tracts in Defence of the Doctrine and Discipline of *Divorce*.—He even made his Addresses to another Lady; but this Incident

proved the Means of a Reconciliation with Mrs. *Milton*.

In 1644 he wrote his Tract upon Education; and the Restraint on the Liberty of the Press being continued by Act of Parliament, he wrote boldly and nobly against that Restraint: For which seasonable Effort eternal Honour and Glory be to the Memory of the admirable Author! That infamous Scheme of *licencing* continued, however, to the Year 1649; when Mr. *Mabbot*, who held the Office of Licenser, was so much ashamed of it, and so disgusted with the Practice, that he threw up the Employment; and the Council of State totally annulled the Office: For which be due Reverence paid to their Memory also!

In 1645, he published his *Juvenile Poems*; and about two Years after, on the Death of his Father, he took a smaller House in *Highb Holborn*, the Back of which opened into *Lincoln's-Inn-Fields*; and here he kept close to his Studies, pleased to observe the public Affairs daily tending toward the great End of his Wishes, till it was completed in the Destruction of Monarchy, by the fatal Catastrophe and Death of *Charles the First*.

But after this dreadful Blow was struck, the Presbyterians made so much Out-cry against it, that *Milton* grew apprehensive lest the Design of settling a Commonwealth should miscarry; for which Reason he published his *Tenure of Kings and Magistrates*. Proving that it is lawful for any to have the Power, to call to Account a Tyrant or wicked King, and, after due Conviction, to depose and put him to Death.—Soon after this, he entered upon his *History of England*,

a Work planned in the same Republican Spirit, being undertaken with a View of preserving the Country from submitting to monarchical Government, in any future Time, by Example from the past: But, before he had made any great Progress in this Work, the Commonwealth was formed, the Council of State erected, and he was pitched upon for their *Latin Secretary*.—The famous *εικων Βασιλικη* coming out about the same Time, our Author, by Command, wrote and published his *Iconoclastes* the same Year. It was also by Order of his Masters, backed by the Reward of one thousand Pounds, that, in 1651. he published his celebrated Piece, entitled *Pro Populo Anglicano Defensio*, a Defence of the People of *England*, in Answer to *Salmasius's Defence of the King*; which Performance spread his Fame over all *Europe*.—He now dwelt in a pleasant House, with a Garden, in *Petty France, Westminster*, opening into *St. James's Park*. In 1652 he buried his Wife, who died not long after the Delivery of her 4th Child; and about the same Time he also lost his Eyesight, by a *Gutta Serena*, which had been growing upon him many Years.

*Cromwell* took the Reins of Government into his own Hands in the Year 1653; but *Milton* still held his Office.—His leisure Hours he employed in prosecuting his Studies, wherein he was so far from being discouraged by the Loss of his Sight, that he even conceived Hopes this Misfortune would add new Vigour to his Genius; which, in Fact, seems to have been the Case.—Thus animated, he again ventured upon Matrimony: His second Lady

was

was the Daughter of Captain *Woodcock* of *Hackney*: She died in Childbed, about a Year after.

On the Deposition of the Protector, *Richard Cromwell*, and on the Return of the Long Parliament, *Milton* being still continued Secretary, he appeared again in Print; pleading for a farther Reformation of the Laws relating to Religion; and, during the Anarchy that ensued, he drew up several Schemes for re-establishing the Common-wealth, exerting all his Faculties to prevent the Return of *Charles II.* — *England's* Destiny, however, and *Charles's* good Fortune prevailing, our Author chose to consult his Safety, and retired to a Friend's House in *Bartholomew Close*. — A particular Prosecution was intended against him; but the just esteem to which his admirable Genius and extraordinary Accomplishments entitled him, had raised him so many Friends, even among those of the opposite Party, that he was included in the general Amnesty.

This Storm over, he married a third Wife: *Elizabeth* Daughter of *Mr. Minshall*, a *Cheeshire* Gentleman; and not long after he took a House in the *Artillery Walk*, leading to *Bunhill-Fields*. — This was his last Stage; here he sat down for a longer Continuance than he had before been able to do any where; and though he had lost his Fortune (for every Thing belonging to him went to wreck at the Restoration) he did not lose his Taste for Literature, but continued his Studies with almost as much Ardor as ever; and applied himself particularly to the finishing his grand Work, the *PARADISE LOST*; one of the noblest Poems that ever was produced by human Genius! — We

could enlarge with Pleasure on the numberless exquisite Beauties of this *English* Epic; but this has been so copiously done by *Mr. Addison* and many others, that any Attempt of that Kind *here* would be altogether superfluous. — It was published in 1667, and his *Paradise Regained* came out in 1670. — This latter Work fell short of the Excellence of the former Production; altho', were it not for the transcendent Merit of the *Paradise Lost*, the second Composition would doubtless have stood foremost in the Rank of *English* Epic Poems: — But, perhaps, the Ground-work was unfavorable to the Poet, many being of Opinion that the Mysteries of the *Christian* Scheme are improper Subjects for the Muse. — After this he published many Pieces in Prose; for which we refer our Readers to the Edition of his *Historical, Poetical and Miscellaneous Works*, printed by *Millar*, in 2 vol. 4to. in 1753.

In 1674, this great and worthy Man paid the last Debt to Nature, at his House in *Bunhill-Fields*, in the 66th Year of his Age; and was interred on the 12th of Nov. in the Chancel of *St. Giles's Cripplegate*. — A decent Monument was erected to his Memory, in 1737, in *Westminster-Abbey*, by *Mr. Benson*, one of the Auditors of the imprest. — As to his Person, it was remarkably handsome, but his Constitution was tender, and by no Means equal to his incessant Application to his Studies. — Tho' greatly reduced in his Circumstances, yet he died worth 1500 l. in Money, beside his Household Goods. — He had no Son, but left behind him three Daughters, whom he had by his first Wife.

His

His dramatic Works are

1. COMUS. Masque.

2. SAMSON AGONISTES. T.

The former of these Pieces hath long been, and still continues to be, a favorite Entertainment on the *British* Theatre; but it was first performed at *Ludlow* Castle, by Persons of Distinction.—The second, tho' an admirable Performance on the Plan of the Ancients, is not adapted to the modern Stage.

MITCHELL, Mr. *Joseph*, was the Son of a Stone-Cutter in *North Britain*, and was born about the Year 1684.—Mr. *Cibber* tells us that he received an University Education while he remained in that Kingdom, but does not specify to which of the Seminaries of Academical Literature he stood indebted for that Advantage.—He quitted his own Country, however, and repaired to the Metropolis of its Neighbour Nation, with a View of improving his Fortune.—Here he got into Favour with the Earl of *Stair* and Sir *Robert Walpole*; on the latter of whom he was for great Part of his Life almost entirely dependant.—In short, he received so many Obligations from that open-handed Statesman, and from a Sense of Gratitude which seems to have been strongly Mr. *Mitchell's* Characteristic, was so zealous in his Interest, that he was even distinguished by the Title of Sir *Robert Walpole's* Poet.—Notwithstanding this valuable Patronage, however, his natural Disposition of Temper, his Fondness of Pleasure, and Eagerness in the Gratification of every irregular Appetite, threw him into perpetual Distresses, and all those uneasy Situations, which are the natural Consequences of Extravagance.—Nor does it appear that,

after having experienced more than once the fatal Effects of those dangerous Follies, he thought of correcting his Conduct at a Time when Fortune put it in his Power so to do.—For when, by the Death of his Wife's Uncle, several thousand Pounds devolved to him, he seems not to have been relieved, by that Acquisition, from the Incumbrances which he laboured under; but, on the contrary, instead of discharging those Debts which he had already contracted, he lavished away, in the Repetition of his former Follies, those Sums, which would not only have cleared his Reputation in the Eye of the World, but also, with Prudence and Economy, might have render'd him easy for the Remainder of his Life.

As to the Particulars of his History, there are not many on Record, for his Eminence in public Character not rising to such an Height as to make the Transactions of his Life important to Strangers, and the Follies of his private Behaviour inducing those, who were more intimate with him, rather to conceal than publish his Actions, there is a Cloud of Obscurity hanging over them, which is neither easy, nor indeed much worth while attempting, to withdraw from them.—His Genius was of the third or fourth Rate, yet he lived in good Correspondence with most of the eminent Wits of his Time; particularly with *Aaron Hill*, Esq; whose estimable Character render'd it an Honour, and almost a Stamp of Merit, to be noticed by him.—That Gentleman, on a particular Occasion, in which Mr. *Mitchell* had laid open the distressed Situation of his Circumstances to him, finding himself unable,

unable, consistently with Prudence, to relieve him by an immediately pecuniary Assistance (as he had indeed but too greatly injured his own Fortune by Acts of almost unbounded Generosity) yet found Means of assisting him essentially by another Method, which was by presenting him with the Profits and Reputation also of a very beautiful dramatic Piece in one Act, entitled the *Fatal Extravagance*, a Piece which seemed in its very Title to convey a gentle Reproof to Mr. *Mitchell* on the Occasion of his own Distresses. — It was acted and printed in Mr. *Mitchell*'s Name, and the Emoluments arising from it amounted to a very considerable Sum. — Mr. *Mitchell* was ingenuous enough, however, to undeceive the World with Regard to its true Author, and on every Occasion acknowledged the Obligations he lay under to Mr. *Hill*. — The dramatic Pieces however, which appear under this Gentleman's Name, are,

1. *Fatal Extravagance*. Trag.
2. *The Highland Fair*. Ballad Opera.

The latter of these, however, is really Mr. *Mitchell*'s, and does not want Merit in its Way.

This Author died in 1738, and Mr. *Cibber* gives the following Character of him, with which I shall close this Account.

“He seems (says that Writer) to have been a Poet of the third Rate; he has seldom reached the Sublime; his Humour, in which he more succeeded, is not strong enough to last; his Versification holds a State of Mediocrity; he possessed but little Invention; and, if he was not a bad Rhimester, he cannot be denominated a

“fine Poet, for there are but few Marks of Genius in his Writings.”

His Poems were printed in two Volumes, 8vo. 1729.

MONCRIEF, Mr. — This Gentleman is a *Scotsmen*. — He is Author of one dramatic Piece, acted seven Years ago at the Theatre Royal in *Covent - Garden*, with middling Success, and entitled,

APP IUS. Trag. *Vid. APPENDIX.*

MONTAGUE, The Hon. *Walter*, Esq; — This Gentleman was a younger Son of *Henry* the first Earl of *Manchester* of that Name, and from whom the present Dukes of *Manchester* are lineally descended. — He was born in the Parish of *St. Botolph*, without *Aldersgate*, about the Close of *Queen Elizabeth*'s, or the Beginning of *King James* the first's Reign, but the particular Year is not specified by any of the Biographers. — He received some Years Education at *Sidney College Cambridge*, and afterwards met with Preference in the Government under *King Charles I.* being frequently sent into *France* upon public Business. — At length, he bid an entire Farewell, not only to the Religion in which he had been born and baptized, but also to his Native Country and all his Friends and Relations, and passed some Time in a Monastery, determining to settle for the Remainder of his Life in *France*; his Reasons for which Step he assigned in a Letter to his Father, in *Vindication of his Change*, together with an Answer to the same, written by *Lucius Lord Falkland*, in 4to. 1641.

While he was abroad he ingratiated himself so well with the Queen Mother of *France*, that she made him her Almoner and one of

of her Cabinet Council.—She also procured him the Dignity, first of Abbot of *Nantueil* of the *Benedictine* Order in the Diocese of *Metz*, and afterwards of Abbot of the *Benedictines* of *St. Martin's* near *Pontoise*, a pleasant Abbey in the Diocese of *Roan*, in the Room of the Abbot *John Francis de Goudy*, deceased.—He was also, thro' his Interest with that Princess, a great Friend to *Mazarine*, and a principal Instrument in establishing him in her Favour; for which, however, the Cardinal afterwards shewed, on many Occasions, but a very ungrateful Return.

This Gentleman, who was usually called the *Abbé Montague*, and sometimes Lord *Abbot of Pontoise*, did not long survive the Queen Mother of *England*, *Henrietta Maria*, that Princess dying on the last Day of *August* 1669, and Mr. *Montague* before the End of the same Year.—He was buried in the Church or Chapel belonging to the Hospital of *Incurables* at *Paris*.

Before his quitting his Country, and Desertion from the Protestant Religion, he wrote one dramatic Piece, entitled,

*The Shepherd's Paradise*. Past.

*MOLLOY, Charles, Esq;*—This Gentleman is descended from a very good Family in the Kingdom of *Ireland*, and was himself born in the City of *Dublin*, altho' he received the greatest Part of his Education abroad.—At his first coming to *England* he enter'd himself of the *Middle Temple*, and was supposed to have had a very considerable Hand in the writing of a periodical Paper, called *Fog's Journal*, as also since that Time to have been almost the sole Author of another well-known Pa-

per, entitled *Common Sense*.—All these Papers give Testimony of strong Abilities, great Depth of Understanding, and Clearness of Reasoning.—He has also written three dramatic Pieces, entitled,

1. *The Coquet*. Com.

2. *Half-pay Officers*. Farce.

3. *Perplexed Couple*. Com.

None of these Pieces met with any very extraordinary Success, but the Author of *Whincop's Catalogue* relates an Anecdote relating to one of them, viz. the *Half-pay Officers*, which, besides its having some Humour in itself, has so much Concern with theatrical History, that I cannot deny it a Place here.

There was, says that Writer, one Thing very remarkable at the Representation of this Farce; the Part of an Old Grandmother was performed by Mrs. *Fryer*, who was then 85 Years of Age, and had quitted the Stage ever since the Reign of King *Charles II*.—It was put in the Bills, *The Part of Lady Richlove to be performed by Peg Fryer, who has not appeared upon the Stage these fifty Years*; which drew together a great House.—The Character in the Farce was supposed to be a very old Woman, and *Peg* went thro' it very well, as if she had exerted her utmost Abilities.—But the Farce being ended, she was brought again upon the Stage to dance a Jigg, which had been promised in the Bills.—She came tottering in, as if ready to fall, and made two or three pretended Offers to go out again; but all on a sudden, the Music striking up the *Irish Trot*, she danced and footed it almost as nimbly as any Wench of five and twenty could have done.—This Woman afterwards set up a Public House at *Tottenham Court*, and

and great Numbers frequently went to satisfy their Curiosity in seeing so extraordinary a Person.

This Story recalls to Mind a very extraordinary Particular somewhat of the like Kind, in the Life of the celebrated M. Baron, the *Garrick* or the *Berteton* of the *French Nation*.—

That great Actor having, on some Occasion, taken Disgust at the Reception he had met with in the Pursuance of his Profession, quitted the Stage, after having been on it for several Years, 'altho' at that Time in the very Height of his Reputation. He continued in a private and retired Manner for many Years, after which, at a Time of Life when most Men would have considered themselves as Veterans, would have found their Faculties abating, and been desirous of retiring, if possible, from the Hurry of public Business, he returned again to the Stage with renewed Vigour and improved Abilities; rose to a higher Rank of Fame than even that which he had before obtained; playing the youngest and most spirited Characters with unabated Vivacity; and continuing so to do for many Years afterwards, till Death snatched him away in a very advanced Age.

MOORE, Mr. *Edward*; was bred a Linnen Draper, but having probably a stronger Attachment to the Study than the Counter, and a more ardent Zeal in the Pursuit of Fame than in the Search after Fortune, he quitted Business, and applied to the Muses for a Support.—In Verse he had certainly a very happy and pleasing Manner; in his Trial of *Selim the Persian*, which is a Compliment to the ingenious Lord *Lyttleton*, he has shewn himself a perfect Master of the most

elegant Kind of Panegyrick, viz. that which is couched under the Appearance of Accusation; and his *Fables for the Female Sex* seem, not only in the Freedom and Ease of the Versification, but also in the Forcibleness of the Moral and Poignancy of the Satire, to approach nearer to the Manner of Mr. *Gay*, than any of the numerous Imitations of that Author, which have been attempted since the Publication of his *Fables*.—

As a dramatic Writer Mr. *Moore* has, I think, by no Means met with the Success his Works have merited, since, out of three Plays which he wrote, one of them has been condemned for its supposed Resemblance to a very celebrated Comedy, (*The Conscious Lovers*) but to which I cannot avoid giving it greatly the Preference; and another, viz. *The Gamester*, met with a cold Reception, for no other apparent Reason, but because it too nearly touched a favourite and fashionable Vice.—Yet on the whole his Plots are interesting, his Characters well drawn, his Sentiments delicate, and his Language poetical and pleasing; and, what crowns the whole of his Recommendation, the greatest Purity runs thro' all his Writings, and the apparent Tendency of every Piece is towards the Promotion of Morality and Virtue.—The two Plays I have mentioned, and one more, make the whole of his dramatic Works, as follows,

1. *Foundling*. Com.

2. *Gamester*. Trag.

3. *GIL BLAS*. Com.

Mr. *Moore* married a Lady of the Name of *Hamilton*, Daughter to Mr. *H. Table-Decker* to the Princesses; who had herself a very poetical Turn, and has been said to have assisted him in the Writing of his Tragedy.—One Specimen

Specimen of her Poetry, however, was handed about before their Marriage, and has since appeared in Print in different Collections of Songs, particularly in one called the *Gold-Finch*.—It was addressed to a Daughter of the famous *Stephen Duck*; and begins with the following Stanza,

*Would you think it, my Duck, for  
the Fault I must own,  
Your Jenny, at last, is quite co-  
vetous grown;  
Tho' Millions if Fortune should  
lavishly pour,  
I still shou'd be wretched, if I  
had not MORE.*

And after half a Dozen Stanzas more, in which, with great Ingenuity and Delicacy, and yet in a Manner that expresses a sincere Affection, she has quibbled on our Author's Name, she concludes with the following Lines,

*You will wonder, my Girl, who  
this dear one can be,  
Whose Merit can boast such a  
Conquest as me;  
But you shan't know his Name,  
tho' I told you before,  
It begins with an M, but I dare  
not say MORE.*

Mr. Moore died soon after his celebrated Papers, entitled *The World*, were collected into Volumes.

MOORE, Sir Thomas.—This Gentleman lived in the Reign of King George I. which Monarch bestowed on him the Honour of Knighthood.—On what Occasion is not recorded; but, as some Writers have observed, it was scarcely on Account of his Poetry.—He only wrote one Play, which is remarkable only for its Absurdities.—It is entitled,

MANGORA, *King of the TIM-  
BUSIANS.* Trag.

This Play, partly thro' the Necessity of the Actors of *Lincoln's-Inn-Fields* Theatre, who were then only a young Company, and had met with but small Encouragement from the Public, and were glad of making Trial of any Thing that had but the Nature of Novelty to recommend it, and partly thro' the Influence of many good Dinners and Suppers which Sir Thomas gave them while it was in Rehearsal, at length made its Way to the Stage; but we need do no more, to give our Readers an Idea of the Merit of the Piece and the Genius of its Author, than the quoting a few Lines from it, which Mr. *Victor* has given us in his *History of the Stage*.—In one Part of the Play the King makes use of the following very extraordinary Exclamation,

*By all the ancient Gods of Rome  
and Greece,  
I love my Daughter better than  
my Niece;  
If any one should ask the Reason  
why;—  
I'd tell 'em—Nature makes the  
strongest Tie.*

And, in another Place, having conceived a Suspicion of some Design being formed against his Life, he thus emphatically calls for and commands Assistance,

*Call up my Guards! call 'em up  
ev'ry one!  
If you don't call all—you'd as  
good call none.*

MORGAN, *McNamara*, Esq; a Native of Ireland; was, if I am not mistaken, a Member of the Honourable

Honourable Society of *Lincoln's-Inn*, and has since been called to the Bar, and practised as a Counsellor in the Courts of Justice in *Dublin*.—He contracted a close Friendship with Mr. Barry the celebrated Actor, thro' whose Influence a Tragedy of his, founded on Part of Sir Philip Sidney's *Arcadia*, was brought on the Stage in 1754.—It met with some Success from the strong Manner in which it was supported in the Performance, and from the potent Interest of the *Irish* Gentlemen in *London*, excited in Favour of their Countryman's Work.—A Kind of national Zeal, which is highly Praise-worthy, and which indeed we meet with in the People of every Country but our own, the Natives of which, when they chance to meet abroad, seem to pay no more peculiar Regard for each other, than for the Natives of *North-America*, or the Coast of *Coromandel*.—Mr. *McNamara's* Tragedy, however, certainly found as favourable a Reception as it could lay any Claim to, as it was in many Respects very far from being limited within the strict Rules of the Drama, and of a Species of Writing much too romantic for the present Taste.—It is entitled,

*PHILOCLEA*. Trag.

A particular and very diverting Account of this Piece may be found in the tenth Volume of the *Monthly Review*, p. 157, seq.

Mr. *Morgan* died in the Year 1762.

Moss, Mr. *Theophilus*, is Author of one most contemptible Piece, which was never acted, but which the Vanity of seeing his Name in Print has seduced him to the Publication of, entitled,

The *General Lower*. C. 1748. We have been informed, how-

ever, that the real Name of this Writer is not *Moss*, but *Marriot*.

MOTTEUX, Mr. *Peter Anthony*.—This Gentleman was a Native of *France*, being born in 1660, at *Roban* in *Normandy*, where also he received his Education.—Being bred to Trade, in which he made a considerable Figure, he came over to *England*, and resided for many Years in this Kingdom, where he acquir'd so perfect a Mastery of the *English* Language, that he not only was qualified to oblige the World with a very good Translation of *Don Quixote*, but also wrote several Songs, Prologues, Epilogues, &c. and, what was still more extraordinary, became a very eminent dramatic Writer in a Language to which he was not native.—The respective Titles of his numerous Pieces of that Kind are as follow,

1. *ACIS and GALATEA*. Masque.
2. *ARSINOE, Queen of CYPRUS*. Opera.
3. *Amorous Miser*. Com.
4. *Beauty in Distress*. Trag.
5. *BRITAIN'S Happiness*. Musical Interlude.
6. *EUROPE'S Revels*. Musical Interlude.
7. *Four Seasons*. Musical Interlude. *Vid.* Vol. I. APPENDIX.
8. *Island Princess*. Dramatic Opera. *Vid.* Vol. I. APPENDIX.
9. *Love dragoon'd*. Farce.
10. *Lowe's a Jest*. Com.
11. *Loves of MARS and VENUS*. Play, set to Music.
12. *Novelty*.
13. *Temple of Love*. Pastoral Opera. *Vid.* Vol. I. APPENDIX.
14. *THOMYRIS, Queen of SCYTHIA*. Opera.

[ Z ]

This

This Gentleman, who seems to have led a very comfortable Life, his Circumstances having been perfectly easy, was yet unfortunate in his Death; for he was found dead in a disorderly House in the Parish of *St. Clement Dares*, not without Suspicion of having been murdered, tho' other Accounts say, that he met with his Fate in trying a very odd Experiment.—This Accident happened to him on the 19th of *Feb. 1717-18*, which, being his Birth-Day, exactly completed his 58th Year. His Body was interr'd in his own Parish Church, which was that of *St. Mary Axe*, in the City of *London*.

**MOTTLEY, John, Esq;** is the Son of Colonel *Mottley*, who was a great Favorite with King *James* the Second, and followed the Fortunes of that Prince into *France*. *James*, not being able himself to provide for him so well as he desired, procured for him, by his Interest, the Command of a Regiment in the Service of *Louis XIV.* at the Head of which he lost his Life, in the Battle of *Turin*, in the Year 1706.—The Colonel married a Daughter of *John Guise, Esq;* of *Abldscourt* in *Gloucestershire*, with whom, by the Death of a Brother who left her his whole Estate, he had a very considerable Fortune.—The Family of the *Guises*, however, being of Principles diametrically opposite to those of the Colonel, and zealous Friends to the Revolution, *Mrs. Mottley*, notwithstanding the tenderest Affection for her Husband, and repeated Invitations from the King and Queen then at *St. Germain's*, could not be prevailed on to follow him, but rather chose to live on the Remains of what he had left her behind. The Colonel being sent over to

*England*, three or four Years after the Revolution, on a secret Commission from King *James*, and cohabiting with his Wife during his short Stay there, occasioned the Birth of our Author in the Year 1692.

*Mr. Mottley* received the first Rudiments of his Education at *St. Mark's* Library School, founded by Archbishop *Tennison*, but was soon called forth into Business, being placed in the *Excise Office* at sixteen Years of Age under the Comptroller, Lord Viscount *Howe*, whose Brother and Sister were both related by Marriage to his Mother.—This Place he kept till the Year 1720, when, in Consequence of an unhappy Contract that he had made, probably in Pursuit of some of the Bubbles of that infatuated Year, he was obliged to resign it.

Soon after the Accession of King *George I.* *Mr. Mottley* had been promised by the Lord *Hallifax*, at that Time first Lord of the Treasury, the Place of one of the Commissioners of the *Wine Licence Office*; but when the Day came that his Name should have been inserted in the Patent, a more powerful Interest, to his great Surprize, had step'd in between him and the Preferment of which he had so positive a Promise.—This, however, was not the only Disappointment of that Kind which this Gentleman met with, for, at the Period above-mentioned, when he parted with his Place in the *Excise*, he had one in the *Exchequer* absolutely given to him by Sir *Robert Walpole*, to whom he lay under many other Obligations.—But in this Case, as well as the preceding one, at the very Time that he imagined himself the surest, he was doomed to find his Hopes frustrated; for that

that Minister, no longer than three Days afterwards, recollecting that he had made a prior Promise of it to another, Mr. *Mottley* was obliged to relinquish his Claim to him who had, in Honour, an earlier Right to it.

Mr. *Guise*, our Author's Grandfather by the Mother's Side, had settled an Estate on him after the Death of his Mother, she being to receive the Income of it during her Life-Time; but that Lady, whose Inclination for Expence, or what the World commonly calls Spirit, was greatly above her Circumstances, thus diminished as they were in Consequence of her Husband's Party Principles, being considerably involved in Debt, Mr. *Mottley*, in Order to free her from those Incumbrances, consented to the Sale of the Estate, altho' she was no more than Tenant for Life.—This Step was taken at the very Time that he lost his Place in the *Excise*, which might perhaps be one Motive for his joining in the Sale, and when he was almost twenty-eight Years of Age.

In the same Year, finding his Fortunes in some Measure impaired, and his Prospects overclouded, he applied to his Pen, which had hitherto been only his Amusement, for the Means of immediate Support, and wrote his first Play, which met with tolerable Success.—From that Time he depended chiefly on his literary Abilities for the Amendment of his Fortune, and wrote the following dramatic Pieces; some of which met with tolerable Success,

1. ANTIOCHUS. Trag.
2. *Craftsman*. Farce.
3. *Imperial Captives*. Trag.
4. PENELOPE. Mock Ball. Op.
5. *Widow bewitch'd*. Com.

He had also a Hand in the Composition of that many-father'd Piece, the *Devil to pay*; as well as in that of the Farce of *Penelope*; as may be seen in our Account of those Pieces in the first Vol. of this Work.—He published a Life of the great Czar *Peter*, by Subscription, in which he met with the Sanction of some of the Royal Family and great Numbers of the Nobility and Gentry; and, on Occasion of one of his Benefits, which happened on the 3d of November, her late Majesty Queen *Caroline*, on the 30th of the preceding Month) being the Prince of Wales's Birth-Day) did the Author the singular Honour of disposing of a great Number of his Tickets, with her own Hand, in the Drawing-Room, most of which were paid for in Gold, into the Hands of Colonel *Schutze*, his Royal Highness's Privy-Purse, from whom Mr. *Mottley* received it, with the Addition of a very liberal Present from the Prince himself.

*Chetwood*, in his *British Theatre*, has hinted a Surmise, and I think with some Appearance of Reason, that Mr. *Mottley* was the Compiler of the Lives of the dramatic Writers, published at the End of *Whincop's Scanderbeg*.—It is certain, that the Life of Mr. *Mottley*, in that Work, is rendered one of the most important in it, and is particularized by such a Number of various Incidents, as it seems improbable should be known by any but either himself or some one nearly related to him. Among others he relates the following Anecdote, with which, as it contains some Humour, I shall close this Article.

When Colonel *Mottley*, our Author's Father, came over, as has been before related, on a secret

Commission from the abdicated Monarch, the Government, who had by some Means Intelligence of it, were very diligent in the Endeavours to have him seized. The Colonel, however, was happy enough to elude their Search, but several other Persons were, at different Times, seized thro' Mistake for him.—Among the rest, it being well known that he frequently supped at the *Blue Posts Tavern* in the *Haymarket*, with one Mr. *Tredenham*, a *Cornish Gentleman*, particular Directions were given for searching that House.—Colonel *Mottley*, however, happening not to be there, the Messengers found Mr. *Tredenham* alone, and with a Heap of Papers before him, which, being a suspicious Circumstance, they immediately seized, and carried him before the Earl of *Nottingham*, then Secretary of State.

His Lordship, who, however, could not avoid knowing him, as he was a Member of the House of Commons, and Nephew to the famous Sir *Edward Seymour*, asked him what all those Papers contained.—Mr. *Tredenham* made Answer, that they were only the several Scenes of a Play, which he had been scribbling for the Amusement of a few leisure Hours. Lord *Nottingham* then only desired Leave just to look over them, which having done for some little Time, he returned them again to the Author, assuring him that he was perfectly satisfied; for, *Upon my Word*, said he, *I can find no Plot in them.*

MOUNTFORT, Mr. *William*.—This Gentleman, who is far from a contemptible Writer, tho' in much greater Eminence as an Actor, was born in the Year 1659, but of what Family no Particulars are extant, farther than that they

were of *Staffordshire*.—It is probable that he went early upon the Stage, as it is certain that he died young, and *Jacob* informs us that, after his attaining that Degree of Excellence which shewed itself in his Performance of the Character of *Tallboy* and *Sir Courty Nice*, he was entertained for some Time in the Family of the Lord Chancellor *Jefferies*; after which he again returned to the Stage, in which Profession he continued till his Death, which happened in 1692.

Mr. *Colley Cibber*, who has, in his Apology, shewn great Candour and Warmth in his bestowing all due Commendations on his Contemporaries, has drawn one of the most amiable Portraits of Mr. *Mountfort* as an Actor.—He tells us that he was tall, well made, fair, and of an agreeable Aspect. His Voice clear, full and melodious; a most affecting Lover in Tragedy, and in Comedy gave the truest Life to the real Character of a fine Gentleman.—In Scenes of Gaiety he never broke into that Respect that was due to the Presence of equal or superior Characters, though inferior Actors played them, nor sought to acquire any Advantage over other Performers by *Finesse*, or Stage-Tricks, but only by surpassing them in true and masterly Touches of Nature.—He had in himself a sufficient Share of Wit, and a Pleasantry of Humour that gave new Life to the more sprightly Characters which he appeared in; and so much Decency did he preserve even in the more dissolute Parts in Comedy, that Queen *Mary II.* who was remarkable for her Solicitude in the Cause of Virtue, and Discouragement of even the Appearance of Vice, did, on seeing Mrs. *Ebb's* Comedy

medy of the *Rover* performed, at the same Time that she expressed her Disapprobation of the Piece itself, make a very just Distinction between the Author and Actor, and allowed a due Praise to the admirable Performance of Mr. *Mountfort* in the Character.—He had, besides this, such an amazing Variety in his Manner, as very few Actors have been able to attain; and was so excellent in the Cast of Fops and *Petit Maitres*, that Mr. *Cibber*, who was himself in high Esteem in that Manner of playing, not only acknowledges that he was greatly indebted to his Observation of this Gentleman for his own Success afterwards, but even confesses a great Inferiority to him, more especially in personal Advantage; and says moreover, that had Mr. *Mountfort* been remember'd when he first attempted them, his Defects would have been more easily discovered, and consequently his favourable Reception in them very much and very justly abated.

Such were the Excellencies of this great Performer, who did not, however, in all Probability, reach that Summit of Perfection which he might have arrived at, had he not been untimely cut off by the Hands of a base Assassin, in the 33d Year of his Age.—As the Affair was in itself of an extraordinary Nature, and so essential a Circumstance in Mr. *Mountfort's* History, I need make no Apology for giving a short Detail of it in this Place, collected from the Circumstances which appeared on the Trial of the Murderer's Accomplice.

Lord *Mobun*, who was a Man of loose Morals, and of a turbulent and rancorous Spirit, had, from a Kind of Sympathy of Disposition, contracted the closest In-

timacy with one Captain *Hill*, whom Nature, by withholding from him every valuable Quality, seem'd to have intended for a Cut-Throat.—*Hill* had long entertained a Passion for that celebrated Actress Mrs. *Bracegirdle*, which that Lady had rejected, with that contemptuous Disdain which his Character justly deserved.—Fir'd with Resentment for this Treatment, *Hill's* Vanity would not suffer him to attribute it to any other Cause than a Pre-Engagement of her Affections in favour of some other Lover.—*Mountfort's* agreeable Person, his frequently performing the Counterparts in Love-Scenes with Mrs. *Bracegirdle*, and the Respect which he used always to pay her, induced Captain *Hill* to fix on him, tho' a married Man, as the supposed Bar to his own Success.—Grown desperate then of succeeding by fair Means, he determined to attempt Force; and, communicating his Design to Lord *Mobun*, whose Attachment to him was so great, as to render him the Accomplice in all his Schemes, and the Promoter of even his most criminal Pleasures, they determined on a Plan for carrying her away from the Play-House; but, not finding her there, they got Intelligence where she was to sup, and, having hired a Number of Soldiers and a Coach for the Purpose, waited near the Door for her coming out, and, on her so doing, the Russians actually seized her, and were going to force her into the Coach; but her Mother, and the Gentleman whose House she came out off, interposing till farther Assistance could come up, she was rescued from them, and safely escorted to her own House.—Lord *Mobun* and Captain *Hill*, however, en-

raged at their Disappointment in this Attempt, immediately re-resolved on one of another Kind, and with violent Imprecations openly vowed Revenge on Mr. *Mountfort*.

Mrs. *Bracegirdle's* Mother, and a Gentleman who were Ear-Witnesses to their Threats, immediately sent to inform Mrs. *Mountfort* of her Husband's Danger, with their Opinion that she should warn him of it, and advise him not to come home that Night; but unfortunately, no Messenger Mrs. *Mountfort* sent was able to find him.—In the mean Time his Lordship and the Captain paraded the Streets with their Swords drawn, till about Midnight, when Mr. *Mountfort*, on his Return home, was met and saluted in a friendly Manner by Lord *Mobun*; but, while that Scandal to the Rank and Title which he bore was treacherously holding him in a Conversation which he could form no Suspicion from, the Assassin *Hill*, being at his Back, first gave him a desperate Blow on the Head with his left Hand, and immediately afterwards, before Mr. *Mountfort* had Time to draw and stand on his Defence, he, with the Sword he held ready in his right, run him through the Body.—This last Circumstance Mr. *Mountfort* declar'd, as a dying Man, to Mr. *Bencroft*, the Surgeon who attended him.—*Hill* immediately made his Escape, but Lord *Mobun* was seized, and stood his Trial; but, as it did not appear that he immediately assisted *Hill* in perpetrating this Assassination, and that, altho' Lord *Mobun* had joined with the Captain in his Threats of Revenge, yet the actual Mention of Murder could not be proved, his Lordship was acquitted by his

Peers.—He afterwards, however, himself lost his Life in a Duel with the Duke of *Hamilton*, in which it has been hinted that some of the same Kind of Treachery, which he had been an Abettor of in the above-mentioned Affair, was put in Practice against himself.—Mr. *Mountfort's* Death happened in *Norfolk-Street* in the *Strand*, in the Winter of 1692.—His Body was interred in the Church Yard of *St. Clements Danes*.

He left behind him the five following dramatic Pieces, which he brought on the Stage.—The first of them, however, is nominated as his by no Writer but *Chetwood*; and *Coxeter* tells us it was written by *John Bancroft*, and given by him to Mr. *Mountfort*.

1. EDWARD III. Trag.
2. GREENWICH Park. Com.
3. Injur'd Lovers. Trag.
4. Life and Death of Dr. FAUSTUS. Farce.
5. Successful Strangers. Com.

*Coxeter*, in his MS. Notes, has unaccountably altered the Date of his Death, having altered 1692 to 1696, and added *Ætat.* 35, whereas all the other Writers agree in his having been killed in his 33d Year.—The Date of Lord *Mobun's* Trial, however, which is by no Means difficult to have Access to, determines that Point beyond all Dispute.

MOZEEN, Mr. *William*.—This Gentleman, who is an Actor on the Theatre Royal in *Drury Lane*, was, as I have been informed, originally bred to the Law; but, probably finding the Laboriousness or Gravity of that Profession unsuitable to his natural Disposition, he quitted it for the Stage, on which, however, he makes no very conspicuous Figure.—Yet he has given some Proofs of Genius and Humour in the Writing Way, being

being reputed the Author of a very humorous Account of the Adventures of a Summer Company of Comedians, detached from the Metropolitan Theatres, commencing capital Heroes within the Limits of a Barn, and to the Audience of a Country Town.—The Book is entitled *Young Scarron*, and gives evident Proofs of the Author's having a perfect Knowledge of the Scenes and Characters he attempts to describe, and no very unskilful Pencil for the portraying them with their most striking Features, and in the liveliest Colours.—He has also written some little Poems, for the Publication of which, by Subscription, Proposals have been delivered; and also a Farce, entitled,

The ANTIGALLICAN. *Vid.*  
APPENDIX.

## N.

N. M.—These Letters stand as the Initials of a young Lady's Name, who introduced on the Stage an Alteration of *Beaumont and Fletcher's Loyal Subject*, under the Title of,

*The Faithful General*. Trag.

NABBES, Mr. Thomas, wrote in the Reign of Charles I.—*Langbaine* ranks him as a third Rate Poet, but *Cibber* will not admit to above a fifth Rate Degree of Merit. Yet he appears to have been well esteemed by his Contemporaries, *Richard Erome* and *Rob. Chamberlaine* having publicly professed themselves his Friends, and Sir *John Suckling* having warmly patronized him.—One Degree of Merit at least he has a Claim to, and that is, that his Plays are

truly and entirely his own, not having had Recourse to any preceding Writer for Assistance; on which Account his Deficiencies are certainly more pardonable, and the Applause due to his Beauties more truly his own, than those of many other Bards.—This *Langbaine*, whose great Reading enabled him very accurately to trace the Plagiaries of Authors, seems to confirm, at the same Time that he quotes the Author's own Assertion of it in his Prologue to the Comedy of *Covent Garden*, in these Words,

*He justifies that 'tis no borrow'd  
Strain  
From the Invention of another's  
Brain;  
Nor did he steal the Fancy, &c.*

The dramatic Pieces extant by this Author are the following,

1. *Bride*. Com.
2. *Covent Garden*. Com.
3. *Entertainment on the Prince's  
Birth-Day*. Masque.
4. HANNIBAL and SCIPIO.  
Hist. Trag.
5. *Microcosmus*. Masque.
6. *Spring's Glory*. Masque.
7. *Tottenham Court*. Com.
8. *Unfortunate Mother*. Trag.

*Phillips* and *Winstanley*, according to their usual Custom, have ascribed two other anonymous Plays to him, which however *Langbaine* has proved not to be his.—They are entitled,

CHARLES I. Trag.

*Woman Hater arraigned*. Com.

*Wood* informs us, that Mr. *Nabbes* made a Continuation of *Knolles's History of the Turks*, from the Year 1628 to the End of 1637, collected from the Dispatches of Sir *Peter Wycke*, Knt. Ambassador at *Constantinople*, and others.

*Coxeter* seems to be of Opinion, that

that this is the *Thomas Nabbes*, who lies buried in the *Temple Church*, under the Organ on the Inner Side.

NASH, Mr. *Thomas*, was Contemporary with the foregoing Writer.—He was born at the Seaport Town of *Leostoff* in *Suffolk*, and was descended from a Family whose Residence was in *Hertfordshire*.—He received his Education in the University of *Cambridge*, and was designed for Holy Orders; but it does not appear that he either met with any Patronage, or obtained any Preferment in the Church.—On the contrary, if we may judge from his Poem entitled *Pierce Penniless*, which, tho' written with a considerable Spirit of Poetry, seems to breathe the Sentiments of a Man in the Height of Despair and Rage against the World, it appears probable that he had met with many Disappointments and much Distress.—And indeed, it seems not improbable, from the Raillery which he vents at *Robert Green* in his *Pierce Penniless*, and from his having been with that Writer at the Feast in which he took the Surfeit that carried him off the Stage of Life, that he had been, and even continued to the last to be, a Companion and Intimate to that loose and riotous Genius, whose History I have before related.—And, as Dissipation most generally seeks out Companions of its own Kind to consort and associate with, it will not, perhaps, appear an improbable Suggestion, that some of *Green's* Comrades might run into the same Extravagances, and meet with the same Distresses in Consequence of them, that he himself had done, and that *Nash's* Poem above-mentioned might be no less a Picture of the Situation of his Mind, than

the Recantation Pieces which I have taken Notice of in the Life of *Green*.

*Nash's* Talent was Satire, in which he must have had great Excellence, if we may give Credit to the Authority of an old Copy of Verses which *Langbaine* has quoted concerning him, in which it is said of him,

*Sharply satyric was he; and that Way*

*He went, that since his Being, to this Day,*

*Few have attempted; and I surely think*

*Those Words shall hardly be set down in Ink*

*Shall scorch and blast, so as his could; when he*

*Would inflict Vengeance.*

Particularly, he was engaged in a most virulent Paper-War with the same Dr. *Gabriel Harvey*, whom his Friend *Rob. Green* had satirized in some of his Writings and whose rancorous Revenge led him even to treat his Body ill after Death, as I have before given an Account of under *GREEN*.

His dramatic Works are only two in Number, viz.

1. *DIDO, Queen of CARTHAGE.* Trag.

2. *Summer's last Will and Testament.* Com.

Besides these, *Phillips* and *Winstanley* have very unjustly ascribed to this Author Mr. *Dewbridge-Court Beichier's* Comedy of *Hans Beer Pot*, (which I have restored to the right Owner) and at the same Time omitted the Mention of the Tragedy of *Dido*, which was unquestionably his; or at least he had a considerable Hand in it in Conjunction with *Martinez*.

NEVIL, Mr. *Robert*, lived in the Reign of King *Charles I.*—There are no Particulars relating to him extant, farther than that he received his Education at *King's College*, in the University of *Cambridge*, where he obtained a Fellowship; and that he wrote one Play, which is far from deficient in Point of Merit, entitled,

*The Poor Scholar.* Com.

NEVILL, Mr. *Alexander.*—This Author was a Native of *Kent*, lived in the Reign of Queen *Elizabeth*, and was Brother to Dr. *Thomas Nevill*, who succeeded to the Deanery of *Canterbury* on the Decease of Bishop *Rogers.*—He made a very early Progress in Learning, particularly in the Study of Poetry, for, at sixteen Years of Age, he was fixed on by the celebrated *Jasper Heywood*, as one of those whom he thought capable of joining with himself in a Translation of the Tragedies of *Seneca.*—That which this Youth undertook was the fifth, entitled OEDIPUS. Trag.

This Piece was executed in the Year 1560, tho' not published till the rest, by *Heywood*, *Newton*, *Nuce* and *Stadley*, in 1581; besides which, *Wood* acquaints us of another Work of this Author, entitled, *Kettus, sive de Fumoribus Norfolkienfium*, &c. 1582.—Mr. *Nevill* was born in 1544.—It is not apparent when he died, but he was buried in the Chapel belonging to the Cathedral Church of *Canterbury*, in a Monument erected for that Purpose by his Brother the Dean, some Years before the Decease of either of them.—The Dean died in 1615, and, according to *Wood*, seems to have survived our Author.

NEWCASTLE, *William Cavendish*, Duke of.—This noble Au-

thor, who was justly esteemed one of the most finished Gentlemen, as well as the most distinguished General and Statesman of the Age he lived in, was the Son of Sir *Charles Cavendish*, whose Father was Sir *William Cavendish*, and his elder Brother the first Earl of *Devonshire* of that Family. His Mother was *Catharine*, Daughter of *Cuthbert*, Lord *Ogle.*—He was born in 1592, and his Father, who discovered in him, even from Infancy, a great Quickness of Genius, and a strong Propensity to Literature, took Care to improve those Advantages, by procuring for him the best Masters in every Science.

His Course of Education being early completed, he appeared at Court with so high a Reputation for Abilities, as drew on him the peculiar Attention and Regard of King *James I.* who, at the Creation of *Henry Prince of Wales* in 1610, made him a Knight of the *Bath*, and, in 1620, his Father having been dead three Years, by whose Decease he became possessed of a large Estate, he was created a Peer by the Title of Baron *Ogle* and Viscount *Mansfield*; which Titles were afterwards farther ennobled in the third Year of King *Charles I.*'s Reign, by the Addition of that of Lord *Cavendish* of *Balfour*, and the still higher one of Earl of *Newcastle* upon *Tyne*.

The high Favour, however, in which his Lordship stood at Court, excited the Jealousy of the Ministers, and more particularly of the Favorite Duke of *Buckingham*, notwithstanding which, his Lordship preserved the King's Affection towards him in so perfect a Degree, that, in 1638, his Majesty gave the strongest Testimony of his Confidence, both in his Abilities and Honour, by assigning

signing him the very important Office of Governor to the Prince of Wales.—In 1639, when the Troubles broke out in Scotland, the King being obliged, not only to assemble an Army in the North, but also to put himself at the Head of it, which was an Expedition that could not but require immense Sums, and that at a Time when the Royal Finances were extremely low, his Lordship, in Demonstration of his Zeal and Loyalty, not only contributed ten Thousand Pounds to the Treasury, but also raised a Troop of Horse, consisting of about two Hundred Knights and Gentlemen, who served at their own Charge, and were incorporated under the Title of the Prince's Troop; on which Occasion a very remarkable Instance was given of how far his Loyalty, however it might establish him in the King's Esteem, continued to give Umbrage to those who were desirous of a superior Influence at Court.—And, as his Lordship's Behaviour on the Occasion was such, as exalted his Reputation, at the same Time that it considerably lessened that of a Rival, I shall take the Liberty of relating the Story in this Place.

In the Number of those who looked with an envious Eye on the particular Distinctions shewn to our Author by the King, was the Earl of *Holland*, at that Time General in Chief of the Horse. He was a Man remarkably selfish in his Temper, and of a Disposition, altho' his Courage had never before been suspected, rather cunning and penetrating, than brave or open.—The Troop which the Earl of *Newcastle* had raised, was, as I have before observed, called the *Prince's*; but was commanded by the Earl himself; in

Person, as its Captain.—When the Army drew near *Berwick*, the Earl sent Sir *William Carnaby*, his Aid de Camp, to Lord *Holland*, to know where his Troop should march; whose Answer was, *Next after the Troops of the general Officers*.—The Earl on this sent again to represent, *That having the Honour to march under the Prince's Colours, he thought it not becoming for him to give Place to any of the Officers of the Field*.—The General, however, repeated his Orders with great Peremptoriness, which the Earl of *Newcastle*, therefore, obeyed, taking no farther Notice of it at that Time, than by ordering the Prince's Colours to be taken off the Staff, and marching without any.—But, as soon as ever the Service was over, he sent the Earl of *Holland* a Challenge, which his Lordship accepted, and agreed to the Time and Place of meeting; to which, however, when our Author came, he found not his Antagonist, but his Second.—The Affair had been disclosed to the King, by whose Authority, according to Lord *Clarendon*, the Matter was composed; but not without leaving an Imputation, in the Minds of many, of some Want of personal Bravery in Lord *Holland*.

But, though in this Contest he had apparently the Advantage, yet, as it convinc'd him, in Concurrence with other Circumstances, how hard the Ministerial Faction was inclinable to bear upon him, and being unwilling to give his Majesty any Trouble about himself, he voluntarily resigned the Place of Governor to the Prince, and retired into the Country, where he remained quiet till he received the King's Orders to revisit *Hull*, which important Fortress, and all the Magazines that

that were in it, he offered to his Majesty to have secured for him; but when, instead of receiving Directions for that Purpose, he found his Instructions were to obey the Orders of the Parliament, he drop'd his Design, and once more retired into the Country.

Here he remained totally inactive, till the Flame of Civil War being kindled to such a Blaze, that it would have appeared Cowardice to continue longer so, he engaged in the Royal Cause, and accepted of a Commission for the raising Men to take Care of the Town of *Newcastle*, and the four adjacent Counties, in which he was so expeditious and successful, that his Majesty constituted him General and Commander in Chief of all the Forces raised North of *Trent*, and also of those that might be levied in many of the Southern Counties, with a most extraordinary plenipotentiary Power of conferring the Honour of Knighthood, coining Money, and printing and setting forth all such Declarations as should to him appear expedient.—Of all these extensive Powers, however, his Lordship made a very sparing Use, excepting that of raising Men, which he pursued with such Diligence, that in three Months he had levied an Army of eight Thousand Horse, Foot and Dragoons, with which he marched directly into *Yorkshire*, and, after defeating the Enemy at *Peirce Bridge*, advanced to *York*, the Governor of which City surrendered up the Keys to him.

During the Course of the Civil War, the Earl of *Newcastle* was very successful, having more than once defeated General *Fairfax*, and even gained several important Forts and Battles.—For which Service

King *Charles*, in the Year 1643, advanced him to the Dignity of Marquis of *Newcastle*, but when, in 1644, thro' the Precipitancy of Prince *Rupert*, his Majesty's Forces received a total Defeat at *Marston Moor*, in which the Marquis's Infantry was cut to Pieces, this Nobleman, finding the King's Affairs in that Part of the Kingdom irretrievably ruined, he made the best of his Way to *Scarborough*, and from thence, with a few of the principal Officers of his Army, embarked for *Hamburg*.—After staying for about six Months at that Place, he went by Sea to *Amsterdam*, and from thence took a Journey to *Paris*, where he married and resided some Time.—He afterwards removed to *Antwerp*, where he passed the Remainder of his Exile, during which he underwent a Variety of Misfortunes and Distresses, his Circumstances being at some Times so bad, that the Dutcheß herself, in the Life she has written of her Husband, confesses they were both reduced to the Necessity of pawning their Cloaths for Subsistence.—For, altho' his Estates in *England* were valued at upwards of twenty Thousand Pounds *per Annum*, yet they were left entirely at the Mercy of the Parliament, who levied immense Sums on them.

Yet, notwithstanding all these Severities of Fortune, during the Course of a sixteen Years Banishment, he never lost his Spirit, but retained his Vigour to the last, recruiting his natural Vivacity by the sprightly Conversation of his Lady, the frequent Company of the young King, who made him Knight of the Garter, and a full Prepossession that the Clouds, which then over-hung his own Fortunes and those of his

his Country, would at length be dispersed by the King's Restoration.—In this his Lordship proved a true Prophet, for the gloomy Period at length came to an End, and the Marquis returned to his own Country with his Sovereign; where, after being, by Letters Patent, dated *March 16, 1664*, created Earl of *Ogle* and Duke of *Newcastle*, his Grace withdrew to a happy Country Retirement, where he spent the Evening of his Days in calm Repose, and in the Indulgence of those Studies, with which he was the most affected.

At length, after a Life of great Action and great Variety, having attained to the highest Honours, and deservedly purchas'd the fairest Reputation, this truly noble Lord took his Flight to a better World, on the 25th of *Dec. 1676*. *Ætatis 84.* and lies interred in *Westminster - Abbey*, against the Screen of the Chapel of *St. Michael*, under a most spacious and noble Tomb, which a little before his Death he had caused to be erected to the Memory of his Dutcheſs.—The Monument is all of white Marble, but adorned with two Pillars of black Marble, with Entablatures of the *Corinthian* Order, embellished with Arms, as in the Pedestal, with various Trophy Works, whereon are two Images of white Marble, excellently well carved, and in full Proportion, in a cumbent Posture, representing the Duke and Dutcheſs.

With Respect to this Nobleman's public Character, it will be needless to add any Thing to what has been already said, in Regard to his private one.—Some of his Historians have seemed to condemn him for a Profuseness and Passion for Magnificence, which sometimes had too great a Ten-

dency to the Encouragement of Luxury and Dissipation, of which they produce as Instances the two sumptuous Entertainments which he gave to King *Charles I.* at his Seat at *Welbeck*, the Expences of which, according to the Dutcheſs's own Computations, must have amounted to upwards of ten Thousand Pounds.—And others, of the graver Kind, have censured him for too strong an Attachment to Poetry and the polite Arts, in which, however, they have done no Honour to the Delicacy of their own Taste.—It is certain, indeed, that this noble Personage was, from his earliest Youth, celebrated for his Love of the Muses, that he had a true Taste for the liberal Arts, was ever delighted with having Men of Genius about him, and took a singular Pleasure in rescuing necessitous Merit from Obscurity.—In a Word, that he was truly the *Mecenas* of King *Charles I.*'s Reign: But it does not appear that, in the busy Scenes of Life, his Lordship suffered his Thoughts to stray so far from his Employment as to turn Author.

In his Exile, indeed, being extremely fond of the breaking and managing Horses, than which there cannot be a more manly Exercise, tho' in our delicate Age almost entirely left to Grooms and Jockeys, he thought fit to publish his Sentiments on those Subjects, in that very pompous Work printed in his Name, and which is still held in high Esteem.—He also, for the Amusement of some leisure Hours, applied himself to dramatic Poetry, the Produce of which cannot but give us a strong Idea of his Fortitude and Chearfulness of Temper, even under the greatest Difficulties, since, tho' written during his Banishment, and in the Midst of Depression

pression and Poverty, all the Pieces he has left us in that Way of Writing, are of the comic Kind. Their Titles are,

1. *The Country Captain.* Com.
2. *Exile.* Com.
3. *Humorous Lovers.* Com.
4. *Triumphant Widow.* Com.
5. *Variety.* Com.

His Grace had been twice married, but had Issue only by his first Lady.—His Titles descended to his Son *Henry* Earl of *Ogle*, who was the last Heir Male of his Family, and who, dying without Issue in 1691, the Title of *Newcastle*, in the Line of *Cavendish*, became extinct.

**NEWCASTLE, Margaret,** Duchess of, Consort of the above-mentioned noble Duke, was remarkable for her many Writings; but she was a mere Pedant in Pettycoats.—She wrote 28 theatrical Pieces, many of which, indeed, are only short unfinished Scenes;—and, on the whole, it is not worth while to preserve the Memory of their numerous Titles, which would take up a great Deal of Room to very little Purpose.

**NEWMAN, Thomas.**—All that we know of this Gentleman is, that he lived in the Beginning of the 17th Century, and that he translated two of *Terence's* Comedies, for School-Exhibitions, viz.

1. **ANDRIA.** *Vid.* APPENDIX.
2. **EUNUCH.** *Vid.* APPENDIX.

**NEWTON, Thomas.**—This learned Writer was the eldest Son of *Edward Newton*, of *Butley*, in the Parish of *Prestbury* in *Cheshire*, by *Alice* his Wife.—He was born in that Country, and received his first Rudiments of grammatical Erudition under the celebrated *John Brownsword*, for whom he

appears ever to have retained the most ardent and almost filial Affection; for, in his *Encomium* on several illustrious Men of *England*, he has this very remarkable Distich on his

*Rhetora, Grammaticum, Polyhistora  
Teque Poetam*

*Quis negat?—is Lippus, luscus,  
obesus, iners.*

Nay, so great was his Respect for the Memory of this Gentleman, that he afterwards erected a Monument for him, on the South Wall of the Chancel of the Church of *Macclesfield* in *Cheshire*, with a *Latin* Inscription, highly in his Commendation.—But, to return to our Author.—He was sent very young to *Oxford*; but, whether thro' any Disgust, or from what other Cause I know not, he made no long Stay there, but removed to *Cambridge*, where he settled in *Queen's* College, and became so eminent for his *Latin* Poetry, as to be esteemed by his Contemporaries as deserving to rank with the most celebrated Poets who have written in that Language.

After this he retired to his own Country, making some Residence at *Oxford*, which he took in his Way; and, having obtained the warm Patronage of *Robert* Earl of *Effex*, he taught School and practised Physick with Success at *Macclesfield*. It appears, however, that he was in holy Orders also, for *Wood* says, that at length, being beneficed at *Little Ilford* in *Effex*, he taught School there, and continued at that Place till the Time of his Death, which, after his having acquired a considerable Estate, happened in the Month of *May* 1607. — He was buried in the Church belonging to that Village, and for

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the Decoration of which he left a considerable Legacy.—He wrote and translated many Books, and, among the latter, the third Tragedy of *Seneca*, entitled,

*Thebais.*

Yet, tho' he translated only this one Play, he took on himself the Publication of all the rest, as translated by *Heywood*, *Nevill*, *Nuci*, &c.

*Phillips* has wrongfully attributed to this Author the Composition of *Marloe's* Tragedy of *TAMBERLAIN the Great*, or *The Scythian Shepherd*.

*Le NOBLE*, Monsieur, a French Writer, produced one *petite Piece*, which was acted here by a Set of Strollers, of his own Country, on the Theatre in *Lincoln's-Inn-Fields*.—It met with but little Success, and was entitled,

*The Two Harlequins.* Farce, of three Acts.

*NORRIS*, Mr. Henry, was Son to Mr. Henry Norris the Comedian, who, from his admirable Performance in *Farquhar's* Comedy of the *Trip to the Jubilee*, acquir'd the Nick-Name of *Jubilee Dicky*.—This Gentleman also trod in his Father's Steps as an Actor, though not with equal Success, nor perhaps equal Merit; yet, notwithstanding the slighting Manner in which *Cbetwood*, both in his *History of the Stage*, and in his *British Theatre*, speaks of him, Mr. Norris had certainly great Merit, and in many Parts equalled, if not excelled, the best Actors who have attempted them since.—He performed for many Years in the Theatres of *London* and *Dublin*, but, in the Decline of his Life, retired to *York*, where he joined the established Company of Comedians belonging to that City, among whom he died a few Years

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ago.—He published a Collection of Poems, and two dramatic Pieces, entitled,

1. *The Deceit.* Farce.

2. *Royal Merchant.* Com. (suppos'd to be this Author's, from the Initial Letters annexed *H. N.*) This is only an Alteration of the *Beggar's Bush* of *Beaumont* and *Fletcher*.

*NORTON*, Thomas, Esq;—All that can be traced concerning this Gentleman is, that he was an Inhabitant, if not a Native, of *Sbarpenbaule*, or *Sbarpenboe*, in *Bedfordshire*, that he was a Barrister at Law, and a zealous Calvinist in the Beginning of *Queen Elizabeth's* Reign, as appears by several Tracts, printed together in 8vo. 1569.—He was Contemporary with *Sternhold* and *Hopkins*, and Assistant to them in their noted Version of the Psalms, twenty seven of which he turned into *English* Metre, to which, in all the Editions of them, the Initials of his Name are prefix'd.—He also translated into *English* several small *Latin* Pieces, and, being a close Intimate and Fellow-Student with *Thomas Sackville*, Esq; afterwards Earl of *Dorset*, he joined with him in the composing one dramatic Piece, of which Mr. Norton wrote the three first Acts, entitled,

*FERREX and PORREX*, afterwards reprinted with considerable Alterations under the Title of *GORBODUC*.

*NUCI*, Mr. Thomas, was a Contemporary with Mr. Thomas Newton before-mentioned, and concerned with him in the Translation of *Seneca's* Tragedies, of which one only fell to his Share, viz. the eleventh, which is entitled,

*OCTAVIA.* Trag.

Some

Some Authors, *Delrio* in particular, have denied this Play's having been written by *Seneca*, and indeed, the Story of it being founded on History so near the Time of the supposed Author, and the Consideration of the tyrannical Period in which *Seneca* lived, seem to furnish a reasonable Ground of Suspicion on this Head.—But this, being a Particular, the Discussion of which is somewhat foreign to our present Purpose, any farther Enquiry on it in this Place will be needless.

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**O**DELL, *Thomas*, Esq; was born in *Buckinghamshire*, towards the Conclusion of the last or the Beginning of this Century; in which County he had a very handsome paternal Estate, the greatest Part of which he expended in the Service of the Court Interest; but, on the Death of Lord *Wharton*, who had been his Patron, and who, with other Friends of the same Principles, had procured him a Pension from the Government, Mr. *Odell*, finding both his Fortunes and Interest impaired, erected a Theatre in *Goodman's-Fields*, which he opened in *October* 1729.—For the first Season it met with all the Success that could be wished for, and fully answered his Expectations; and indeed, it is probable, that it would still have gone on with like Success, had not a Connection, which it was said the Son of a respectable and honourable Magistrate of the City of *London* had with the said Theatre, given Umbrage to the Lord Mayor and

Court of Aldermen, who, under the Appearance of an Apprehension that the Apprentices and Journeymen of the trading Part of the City would be led too readily in Disipation, by having a Theatre brought so near home to them, made an Application to Court for the Suppression of it.—In Consequence of this, an Order came down for the shutting it up; in Compliance to which, (for at that Time there was no Act of Parliament for limiting the Number of the Theatres) Mr. *Odell* put a Stop to his Performances, and, in the End, found himself under a Necessity of disposing of his Theatre to Mr. *Henry Giffard*, who, not meeting with the same Opposition as our Author, raised a Subscription for the building of a more ample Play-house on the same Spot, to which, assembling a very tolerable Company of Performers, he went on successfully, till the passing of the said Act; for the immediate Occasion of which, *Vid.* Vol. I. APPENDIX, under GOLDEN RUMP.—I cannot, however, help observing in this Place one Particular, for which that Theatre, which is even now standing, and which has been at different Periods since opened for some Time by Permission, has been remarkable, and that is, for the first Appearance, in, or about, the Year 1740, of our *English Roscius*, Mr. *Garrick*.—In that Eastern Hemisphere it was that first this brilliant Star arose, and shone with that dazzling Brightness which surprized all who viewed it, and which since, proceeding Westward, has blazed with that Meridian Lustre which has illuminated the whole theatrical World.—But, to return to our Author.

Mr. *Odell* was, for some Years, and even so late as 1752, Deputy Master of the Revels, under his Grace the late Duke of *Grafton*, when Lord Chamberlain, and Mr. *Chetwynd*, the Licenser of the Stage.—This Place he held till his Death, which happened a few Years ago.—He has brought four dramatic Pieces on the Stage, all of which met with some Share of Success.—Their Titles are as follows,

1. *Chimera*. Farce.
2. *Patron*. Opera.
3. *Prodigal*. Com.
4. *Smugglers*. Farce.

ODINGSELS, Mr. *Gabriel*.—Of this Gentleman's Life I can find nothing farther on Record, than that he was born in *London*, that he was matriculated of *Pembroke College, Oxford*, 23d of *April* 1707. and that, becoming lunatic, he put an End to his own Life, by the Assistance of a Cord, on the 10th of *Feb.* 1734, at his House in *Thatch'd-Court, Westminster*.—He wrote three dramatic Pieces, the Titles of which are as follow,

1. *The Bath unmask'd*. Com.
2. *BAYES's Opera*. Com.
3. *The Capricious Lovers*. C.

OLDMIXON, Mr. *John*.—This Gentleman was descended from an ancient Family of the Name, originally seated at *Oldmixon*, near *Bridgwater*, in *Somersetshire*.—He was a violent Party Writer, and a very severe and malevolent Critic; in the former Light he was a strong Opponent of the *Stuart* Family, whom he has, on every Occasion, as much as possible endeavoured to blacken and calumniate, without any Regard to that Impartiality which ought ever to be the most essential Characteristic of an Historian.—In the other Character he was perpetually

attacking, with the most apparent Tokens of Envy and Ill-Nature, his several Cotemporaries. Particularly Messrs. *Addison*, *Eusden* and *Pope*.—The last of these, however, whom he had attacked in different Letters which he wrote in the *Flying Post*, and repeatedly reflected on in his *Prose Essays on Criticism*, and in his *Art of Logic and Rhetoric*, written in Imitation of *Bouhours*, has condemn'd him to an Immortality of Infamy, by introducing him into his *Dunciad*, with some very distinguishing Marks of Eminence among the Devotees of Dulness. For, in the second Book of that severe Poem, where he introduces the Dunces contending for the Prize of Dulness, by diving in the Mud of *Fleet-Ditch*, he represents our Author as mounting the Sides of a Lighter, in order to enable him to take a more efficacious Plunge.—His Words are as follows,

*In naked Majesty Oldmixon  
stands,  
And, Milo like, surveys his Arms  
and Hands;  
Then, sighing, thus: "And am  
"I now threescore?  
"Ab, why, ye Gods! should two  
"and two make four?"  
He said, and climb'd a stranded  
lighter's Height,  
Shot to the black Abyss, and  
plung'd downright.—  
The Senior's Judgment all the  
Crowd admire,  
Who, but to sink the deeper, rose  
the higher.*

Mr. *Oldmixon*, tho' rigid with Regard to others, is far from unblameable himself, in the very Particulars concerning which he is so free in his Accusations, and that sometimes even without a strict

strict Adherence to Truth, one remarkable Instance of this Kind it is but Justice to take Notice of, and that his having advanced a particular Fact to charge three eminent Persons with Interpolation in Lord Clarendon's History, which Fact was disproved by Dr. Atterbury, the only Survivor of them; and the pretended Interpolation, after a Space of almost ninety Years, produced in his Lordship's own Hand - Writing; and yet this very Author himself, when employ'd by Bishop Kennet in publishing the Historians in his Collection, has made no Scruple of perverting *Daniel's Chronicle* in numberless Places.

What Year Mr. Oldmixon was born in, is not mentioned by any of the Writers, nor where he received his Education.—He was, however, undoubtedly a Man of Learning and Abilities; and, exclusive of his strong-bias'd Prejudice, and natural Moroseness and Petulance, far from a bad Writer.—He has left behind him three dramatic Pieces, the Titles of which are,

1. AMYNTAS. Past.
2. Governor of CYPRUS. T.
3. Grove. Opera.

He also wrote a Pastoral, called *Thyrsis*, which forms one Act of Mr. Motteux's Novelty, or *Every Act a Play*.—As he was always a violent Party Writer, on the Whig Side, he was at length rewarded with a small Post in the Revenue at *Liverpoole*, at which Place he died in a very advanced Age, in the Year 1745.

ORRERY, Roger Boyle, Earl of, was the younger Brother of Richard, Earl of Burlington and Cork, and fifth Son of Richard, styled the Great Earl of Cork.—He was born April 25, 1621, and was raised to the Dignity of Baron Broghill in Ireland, when only

seven Years old.—His Education was in the College of *Dublin*; where he applied himself with such Diligence to his Books, and so happily digested what he gathered from them, that he was very soon distinguished as an early and promising Genius.—In 1636, his Father sent him to make the Tour of *France* and *Italy*, in Company with Lord Kynalmeaky, his elder Brother.—After his Return from his Travels, this gallant young Nobleman found all Things in great Confusion in *England*, and a War on the Point of breaking out with *Scotland*; in which he was invited to serve, with Marks of peculiar Distinction; but his Thoughts were turned another Way.—As the old Earl of Cork loved to settle his Children very early in the World, a Marriage was at this Time proposed for Lord Broghill, with the Lady Margaret Howard, Daughter to the Earl of *Suffolk*, and it was quickly concluded: Immediately after which his Lordship, with his new-married Lady, set out for *Ireland*, where they landed Oct. 23, 1641, the very Day on which the Rebellion broke out in that Kingdom.

The Family of Lord Cork were instantly obliged to take Arms, in Order to their own Security, as well as that of the Public; and the Post assigned to Lord Broghill, was the Defence of his Father's Castle of *Lismore*; in which he behaved with all the Spirit of a young Officer, and all the Discretion of an old one.—He afterwards distinguished himself on many signal Occasions; in the Course of which he equally manifested his Abilities for the Field and the Cabinet.—At the Death of Charles I. however, he was induced to quit both his Estate

and his Country, as ruined past all Hopes.—For some Time he remained in close Retirement; but at length *Cromwell*, to whom the Merit of Lord *Brogbill* was well known, found Means to gain him over to that Party, which he had hitherto so rigorously opposed; but they were such Means as reflect no Dishonour to his Memory.—The Story is told at length in the *Biographia Britannica*, under the Article *BOYLE*; to which we refer, being too circumstantial for so brief a Compilation as the present.—By his own Interest he now raised a gallant Troop of Horse, consisting chiefly of Gentlemen attached to him by personal Friendship; which Corps was soon increased to a complete Regiment of 1500 Men.—These he led into the Field against the *Irish* Rebels; and was speedily joined by *Cromwell*, who placed the highest Confidence in his new Ally; and found him of the greatest Consequence to the Interest of the Commonwealth.—Among other considerable Exploits performed by Lord *Brogbill*, his Victory at *Maccroom* deserves to be particularly mentioned; where, with 2000 Horse and Dragoons, he briskly attacked above 5000 of the Rebels, and totally defeated them.—He afterwards relieved *Cromwell* himself, at *Clonmell*, where that great Commander happened to be so dangerously situated, that he confessed nothing but the seasonable Relief afforded him by Lord *Brogbill*, could have saved him from Destruction.—He likewise worsted Lord *Muskerry*, who came against him with an Army raised by the Pope's Nuncio, and which consisted of three Times the Number of Lord *Brogbill's* forces; besides the Advant-

age of being well officer'd by Veteran Commanders from *Spain*.

When *Cromwell* became Protector, he sent for Lord *Brogbill*, merely to take his Advice, occasionally.—And we are told, that not long after his coming to *England*, he formed a Project for engaging *Cromwell* to restore the old Constitution.—The Basis of the Scheme was to be a Match between the King (*Charles II.*) and the Protector's Daughter.—As his Lordship maintained a secret Correspondence with the exiled Monarch and his Friends, it is imagined he was, before-hand, pretty sure that *Charles* was not averse to the Scheme, or he would not have ventured to propose it seriously to *Cromwell*:—who, at first, seemed to think it not unfeasible.—He soon changed his Mind, however, and told *Brogbill* that he thought the Project impracticable; for, said he, "*Charles* can never forgive me the Death of his Father."—In fine, this Business came to nothing, although his Lordship had engaged *Cromwell's* Wife and Daughter in the Scheme; but he never durst let the Protector know that he had previously treated with *Charles* about it.

On the Death of the Protector, Lord *Brogbill* continued firmly attached to his Son *Richard*, 'till he saw that the Honesty and Good-Nature of that worthy Man would infallibly render him a Prey to his many Enemies, he did not think it advisable to sink with a Man he could not save.—The dark Clouds of Anarchy seemed now to be hovering over the *British* Island.—Lord *Brogbill* saw the Storm gathering, and he deemed it prudent to retire to his Command in *Ireland*, where he  
shortly

shortly after had the Satisfaction of seeing Things take a Turn extremely favorable to the Design he had long been well-wisher to—that of the King's Restoration. In this great Event, Lord *Bregbill* was not a little instrumental; and, in Consideration of his eminent Services, in this Respect, *Charles* created him Earl of *Orrery*, by Letters-Patent, bearing Date *Sept. 5, 1660*.—He was soon after made one of the Lords Justices of *Ireland*; and his Conduct, while at the Head of Affairs in that Kingdom, was such, as greatly added to the general Esteem in which his Character was before held.

His Lordship's active and free Course of Life, at length, brought upon him some Diseases and Infirmities, which gave him much Pain and Uneasiness; and a Fever, which fell into his Feet, joined to the Gout, with which he was often afflicted, abated much of that Vigour which he had shewn in the early Part of his Life; but his Industry and Application were still the same, and bent to the same Purposes; as appears from his *Letters*, which shew at once a Capacity and an Attention to Business, which do Honour to that Age, and may serve as an Example to this.

Notwithstanding his Infirmities, on the King's desiring to see his Lordship in *England*, he went over in 1665.—He found the Court in some Disorder; where his Majesty was on the Point of removing the Great Earl of *Clarendon*, Lord High Chancellor; and there was also a great Misunderstanding between the Royal Brothers.—Lord *Orrery* undertook to reconcile the King with the Duke of York; which he effected by prevailing on the latter to

ask his Majesty's Pardon for some Steps he had taken in Support of the Chancellor.

On his Return to *Ireland*, he found himself called to a new Scene of Action.—The *Dutch* war was then in its Height; and the *French*, in Confederacy with the *Hollanders*, were endeavouring to stir up the Ashes of Rebellion in *Ireland*.—The Duke of *Beaufort*, Admiral of *France*, had formed a Scheme for a Descent upon that Island; but this was rendered abortive by the extraordinary Diligence, military Skill, and prudent Measures of Lord *Orrery*.

But, in the Midst of all his Labours, a Dispute arose, founded on a mutual Jealousy of each other's Greatness, betwixt him and his old Friend the Duke of *Ormond*, then Lord Lieutenant; the bad Effects of which were soon felt by both the Disputants; who resorted to *England*, to defend their respective Interests and Pretensions; both having been attacked by secret Enemies, who suggested many Things to their Prejudice.—This Quarrel, tho' of a private Beginning, became at last of a Public Nature; and, producing first an Attempt to frame an Impeachment against the Duke of *Ormond*, occasioned in the End, by Way of Revenge, an actual Impeachment of the Earl of *Orrery*.—He defended himself so well, however, against a Charge of high Crimes, and even of Treason itself, that the Prosecution came to nothing.—He, nevertheless, lost his public Employments; but not the King's Favour; he still came frequently to Court, and sometimes to Council.—After this Revolution in his Affairs, he made several Voyages to and from *Ireland*; was often

often consulted by his Majesty on Affairs of the utmost Consequence; and, on all Occasions, gave his Opinion and Advice with the Freedom of an honest plain dealing Man, and a sincere Friend;—which the King always found him, and respected him accordingly.

In 1678, being attacked more cruelly than ever by his old Enemy the Gout, he made his last Voyage to *England*, for Advice in the Medical Way.—But his Disorder was beyond the Power of Medicine; and having, in his last Illness, given the strongest Proofs of Christian Patience, manly Courage, and rational Fortitude, he breathed his last, on the 16th of *October*, 1679; in the 59th Year of his Age.

As to the literary Character of this amiable and worthy Nobleman, it may be given in few Words.—His Wit was manly, pregnant and solid; the early Blossoms of it were fair, but not fairer than the Fruit.—He wrote several political Tracts and some ingenious Poems; but the Pieces which particularly entitled him to a Place in this Collection, were the following Plays, *viz.*

1. HENRY V. Trag. acted with the peculiar Favor of the Royal Family.
2. MUSTAPHA. Trag. well received.—This is written in Rhyme, which was the Mode at that Time.
3. *Black Prince*. Trag. acted at the Duke of *York's* Theatre.
4. TRYPHON. Trag. from a Story in *Josephus*.

OSSORY, *John Bale*, Bishop of.—This learned Prelate was born at *Covic* in *Suffolk*, in 1495, and, for his early and extensive Learning, made one of the *Car-*

*melites* at *Norwich*, and from thence was enter'd a Student of *St. John's College, Cambridge*.

He was one of the first that embraced the Protestant Religion before the Time of the Reformation's taking Place in these Kingdoms, on which Account he found himself under a Necessity of flying to avoid the Persecution of *Lee* Bishop of *York*, and *Stukeley* Bishop of *London*.—He was, however, recalled by King *Edw. VI.* and made Bishop of *Offory* in *Ireland* in 1552; but, about six Months after this Promotion, *Qu. Mary* ascending the Throne, he retired again from the Dread of Persecution, and, in his Voyage to *Brabant*, where he intended to have sought for Refuge, he was taken by Pyrates; but, finding Means not long after to procure his Ransom, he found an Asylum at *Basil*, till *Queen Elizabeth* came to the Crown, when, being once more recalled, he rather chose to accept of a Prebendary of *Canterbury*, than to sue for his former See of *Offory*.

Bishop *Bale* died in *November* 1563, being the 68th Year of his Age.—He was so severe a Writer against the Church of *Rome*, that his Books are particularly prohibited in the expurgatory Index, published at *Madrid*, in Folio, in the Year 1667; and *Wood* accuses him of great Scurrility and Abuse against various Persons, in his Book entitled *De Scriptoribus majoribus Britannicæ*. He is the earliest dramatic Writer in the *English* Language, or at least Author of the first Pieces of that Kind that we find in Print, and his Writings in that Way, that we have been able to trace, are very numerous, as will be seen in the subsequent Catalogue of them, *viz.*

1. *Against Momus's and Zoi-lus's*. A dramatic Piece.
2. *Against those who adulterate the Word of God*. Ditto.
3. *Of Baptism and Temptation*. Two Comedies.
4. *Of Christ when he was twelve Years old*. Com.
5. *Corruption of the Divine Laws*. Dramatic Piece.
6. *Of the Counsels of Bishops*. Com.
7. *God's Promises*. Interlude.
8. *Image of Love*. Dramatic Piece.
9. *Impostures of THOMAS BECKET*. Dram. Piece.
10. *St. JOHN BAPTIST Preaching in the Wilderness*. Interlude.
11. *St. JOHN the Baptist's Life*. Interlude.
12. *Of JOHN King of ENGLAND*.
13. *Concerning the Laws of Nature corrupted*. Com.
14. *Of LAZARUS rais'd from the Dead*. Com.
15. *Of the Lord's Supper and washing of Feet*. Com.
16. *On both Marriages of the King*. Com.
17. *Of the Passion of CHRIST*. Two Comedies.
18. *Of the Sepulture and Resurrection*. Two Comedies.
19. *Of SIMON the Leper*. Com.
20. *Of the Temptation of CHRIST*. Dram. Piece.
21. *Treacheries of the Papists*. Dram. Piece.

Of these only those number'd 7, 10 and 13 have been seen in Print; the first of which has been reprinted by *Dodley* in the first Volume of his Collection of old Plays, and the only Copy I believe extant of the last is preserved in *St. Sepulchre's Library* in *Dublin*.—As to the rest they are

mentioned by himself, as his own, in his Account of the Writers of Britain before-mentioned.—He also translated the Tragedies of *Pammachius*.

*OTWAY*, *Thomas*, was not more remarkable, says *Cibber*, in his *Lives of the Poets*, for moving the tender Passions, than for the Variety of Fortune to which he himself was subjected.—He was the Son of the Rev. Mr. *Humphry Otway*, Rector of *Wolbeding* in *Sussex*, and was born in the Year 1651.—He received his Education at *Wickeham School* near *Winchester*, and became a Commoner of *Christ Church*, in *Oxford*, in 1669.—But, on his quitting the University, and coming to *London*, he turned Player.—His Success as an Actor was but indifferent; he was more valued for the Sprightliness of his Conversation and the Acuteness of his Wit; which gained him the Friendship of the Earl of *Plymouth*, who procured him a Cornet's Commission in the Troops which then served in *Flanders*.

Poor *Tom Otway*, like the rest of the Wits and Bloods of every Age, was but a bad Oeconomist; and therefore it is no Wonder that we generally find him in very necessitous Circumstances.—This was particularly the Case with him at his Return from *Flanders*.—He was, moreover, averse to the Military Profession, and it is therefore not extraordinary, all Things considered, that *Tom* and his Commission soon quarrel'd, and parted, never to meet again.

After this, he had Recourse to writing for the Stage; and now it was that he found out the only Employment that Nature seems to have fitted him for.—In Comedy he has been deemed too licentious; which, however, was no great Objection

Objection to them in the profligate Days of *Charles II.*—But in Tragedy few of our *English* Poets ever equalled him; and perhaps none ever excelled him, in touching the Passions, particularly the tender Passion.—There is generally something familiar and domestic in the Fable of his Tragedy, and there is amazing Energy in his Expression.—The Heart that does not melt at the Distresses of his *Orphan*, must be hard indeed!

But, tho' *Orway* possessed, in so eminent a Degree, the rare Talent of writing to the Heart, yet he was not very favorably regarded by some of his cotemporary Poets; nor was he always successful in his dramatic Compositions.—After experiencing many Reverses of Fortune, in regard to his Circumstances, but generally changing for the worse, he had at last died wretchedly in a Public-House on *Tower-Hill*, whither it is supposed he had retired to avoid the Pressure of his Creditors.—Some have said that downright Hunger, compelling him to fall too eagerly upon a Piece of Bread, of which he had been some Time in Want, the first Mouthful choaked him, and instantly put a Period to his Days.

His dramatic Writings are,

1. *ALCIBIADES.* Trag.
2. *TITUS and BERENICE.* Trag.
3. *DON CARLOS Prince of SPAIN.* Trag.
4. *The Orphan.* Trag.
5. *CAIUS MARIUS.* Trag.
6. *VENICE Preserved.* Trag.
7. *The Soldier's Fortune.* Com.
8. *The Atheist*, or the second Part of the *Soldier's Fortune.* Com.
9. *Friendship in Fashion.* Com.

Beside these Plays, *Mr. Orway* made some Translations, and wrote several Miscellaneous Poems.—His whole Works are printed in two Pocket Volumes.

*D'OUVILLE, Geo. Gerbier, Esq;*—Of this Gentleman I know nothing more than that, from his Name, he appears to have been a *Frenchman*, and that *Coxeter* has positively set him down as the Author of one dramatic Piece never acted, but which, by the Date, must have been written, or at least published, during the Time of the *Inter-regnum*.—It is entitled,

*The False Favorite disgrac'd.*  
Tragi-Com.

All the other Writers have inserted this Play in their Catalogues as anonymous, excepting *Langbaine*, who only tells us that it was ascribed to the above-mentioned Gentleman.

*OWEN, Robert, Esq;*—Of this Gentleman I can find no farther Account, than that he lived in the Reign of *Q. Anne*, and that he received the earlier Parts of his Education at *Eton School*, from whence he removed, for the finishing of his Studies, to *King's College in Cambridge*.—He wrote one dramatic Piece, founded on the *Grecian History*, and entitled,

*HYPERMNESTRA.* Trag.

*OZELL, Mr. John.*—This Writer, to whose Industry, if not to his Genius, the World lies under very considerable Obligations, received the first Rudiments of his Education from *Mr. Shaw*, an excellent Grammarian, and Master of the Free-School at *Asby de la Zouch in Leicestershire*.—He afterwards compleated his grammatical Studies under the Reverend *Mr. Mountford*, of *Christ's Hospital*, where, having attained a great Degree of Perfection

fection in the dead Languages, viz. the *Latin, Greek and Hebrew*, it was next the Intention of his Friends to have sent him to the University of *Cambridge*, there to finish his Studies, with a View to his being admitted into Holy Orders.—But Mr. *Ozell*, averſe to the Confinement of a College Life, and perhaps diſinclined to the clerical Profeſſion, and deſirous of being ſooner brought out into, and ſettled in the World, than the regular Courſe of Academical Gradations would permit, ſollicited and obtained an Employment in a Public Office of Accompts, with a View to which he had taken previous Care to qualify himſelf by a moſt perfect Knowledge of Arithmetic in all its Branches, and a great Degree of Excellence in writing all the neceſſary Hands.

Notwithſtanding, however, this grave Attention to Buſineſs, he ſtill retained an Inclination for, and an Attention to, even polite Literature, that could ſcarcely have been expected; and, by entering into much Converſation with Foreigners abroad, and a cloſe Application to reading at Home, he made himſelf Maſter of moſt of the living Languages, more eſpecially the *French, Italian and Spaniſh*, from all which, as well as from the *Latin and Greek*, he has favoured the World with many valuable Tranſlations.—But, as it is in the Light of a dramatic Writer only that he has any Claim to a Place in this Work, I ſhall not enter into a Recapitulation of any of his Pieces but thoſe which have ſome Connection with the Theatre.—Theſe, however, tho' all Tranſlations, are very numerous, there being included in them an *Engliſh Ver-*

fion of all the dramatic Pieces of that juſtly celebrated *French Writer*, Monſ. *Moliere*, beſides ſome others from *Cornelle, Racine, &c.* the Titles of which are all to be found in the following Liſt.

1. *Affected Ladies.* Com.
2. ALEXANDER. Trag.
3. *Amorous Quarrel.* Com.
4. AMPHYTRION. Com.
5. BRITANNICUS. Trag.
6. CATO of UTICA. Farce.
7. *Cbeats of SCAPIN.* Farce.
8. *Cid.* Trag.
9. *Counteſs of ESCARBORGNAS.* Com.
10. Don GARCIA of NAVARRE. Com.
11. *Fair of Saint GERMAINS.* Farce.
12. *Forc'd Marriage.* Com.
13. *Forc'd Phyſician.* Com.
14. *Gentleman Cit.* Com.
15. GEORGE DANDIN. Com.
16. *Hypochondriack.* Com.
17. *Imaginary Cuckold.* Com.
18. *Impertinents.* Com.
19. *Impromptu of VERSAILLES.* Com.
20. *Learned Ladies.* Com.
21. *Libertine.* Trag.
22. *Litigants.* Com.
23. *Love the beſt Phyſician.* C.
24. *Magnificent Lovers.* Com.
25. *Manbater.* Com.
26. MANLIUS CAPITOLINUS. Trag.
27. MELICERTA. Heroic Paſtoral.
28. *Miſer.* Com.
29. *Monſieur De POURCEAUGNEC.* Com.
30. *Princeſs of ELIS.* Dram. Piece, in three Parts.
31. PSYCHE. Opera.
32. *School for Huſbands.* Com.
33. *School for Women.* Com.
34. *School for Women criticis'd.* Farce.
35. *Sicilian.* Com.
36. *Sir*

36. *Sir MARTIN MARR -*  
ALL. Com.

37. *TARTUFFE.* Com.

Mr. *Ozell* had the good Fortune to escape all those Vicissitudes and Anxieties in Regard to pecuniary Circumstances, which too frequently attend on Men of literary Abilities; for, besides that he was, from his earliest setting out in Life, constantly in the Possession of very good Places, having been for some Years Auditor-General of the City and Bridge Accounts; and, to the Time of his Decease, Auditor of the Accounts of *St. Paul's Cathedral* and *St. Thomas's Hospital*, all of them Posts of considerable Emolument, a Gentleman, who was a Native of the same Country with him, who had known him from a School-Boy, and it is said lay under particular Obligations to his Family, dying when Mr. *Ozell* was in the very Prime of Life, left him such a Fortune as would have been a competent Support for him, if he should, at any Time, have chose to retire from Business entirely, which however it does not appear he ever did.—Our Author died about the Middle of *October 1743*, and was buried in a Vault of a Church belonging to the Parish of *St. Mary Aldermanbury*; but what Year he was born in, and consequently his Age at the Time of his Death, are Particulars that I do not find on Record.

That Mr. *Ozell* was rather a Man of Application than Genius, is apparent from many Circumstances; nor is any Thing, perhaps, a stronger Proof of it, than the very Employment he made Choice of, since it has been much oftener seen, that Men of brilliant Talents have quitted the more sedentary Avocations they

have fortuitously been bred to, than that they have fix'd on any such by their own Election; and perhaps our Author is the only Instance of a Person, even of a Turn to the heavier and more abstruse Branches of Literature, who ever chose to bury the greatest Part of his Hours behind the Desk of a Compting-House.

Notwithstanding this Observation, however, Mr. *Ozell's* Abilities, if less entertaining, were not perhaps less useful to the World, than those of some other Writers; for, tho' he produced nothing originally his own, yet he has cloathed in an *English* Habit several very valuable Pieces, and, tho' his Translations may not, perhaps, have all that Elegance and Spirit which the Originals possess'd, yet, in the general, it must be confessed that they are very just, and convey, if not the poetical, at least the literary Meaning of their respective Authors: And indeed, it were rather to be wished, that this Writer had confined himself to the Translation of Works of a more serious Nature, than have engaged in those of Humour and Genius, which were Qualities he seem'd not to possess himself, and therefore could not do Justice to in others.—*Moliere*, more particularly, is an Author of that superior Genius, that it would require Abilities almost equal to his own, to translate him in such a Manner, as to give him, in the Cloathing of our own Language, the perfect Air and Manner of a Native.—There is a peculiar Spirit, a peculiar Manner, adapted to the Dialogue and Language of the Stage, more particularly in Comedy, which is only attainable by Observation and Practice, and renders a Writer of dramatic Genius

nus alone properly qualified for the Translation of dramatic Pieces. And this is apparently the Reason that, notwithstanding we have many very good Comedies in our own Language, founded almost entirely on those of Foreign Authors, yet very few of the Pieces themselves, from which they have been borrowed, have afforded much Pleasure to the Reader, in the Translations that have appeared of them. — Celebrated as the Name of *Moliere* has been for above a Century past, notwithstanding that there have been more than one perfect Translation of his Works published in *English*, yet I will venture to affirm, that his Pieces are very little known, excepting to those who, from their Acquaintance with the *French* Language, are enabled to read them in the Original; nor can I help hinting my Wish, that some Writer of Eminence would undertake the Task, which would bestow so valuable an Addition to the Libraries of the *Belles Lettres*, introduce *M. de Moliere* among the Set of our intimate Acquaintances, as perfectly as *Cervantes* or *Le Sage*, and enable us to converse as familiarly with the *Miser* and *Hypochondriac* of the one, as with the *Don Quixote* and *Gil Blas* of the others. — But this is a Digression for which I beg Pardon, and will therefore proceed.

Mr. *Ozell* seems to have had a more exalted Idea of his own Abilities than the World seemed willing to allow them, for, on his being introduced by Mr. *Pope* into the *Dunciad*, (for what Cause however does not appear) he published a very extraordinary Advertisement, signed with his Name, in a Paper called the *Weekly Medley*, Sept. 1729, in which he ex-

presses his Resentment, and at the same Time draws a Comparison, in his own Favour, between Mr. *Pope* and himself, both with Respect to Learning and poetical Genius. — The Advertisement at length may be seen in the Notes to the *Dunciad*. — But, tho' I confess I cannot readily subscribe to this self-assum'd Preference, yet, as Mr. *Coxeter* informs us, that his Conversation was surprizingly agreeable, and his Knowledge of Men and Things, considerable; and, as it is probable that, with an Understanding somewhat above the Common Rank, he possessed a considerable Share of Good-Nature, I will readily allow, that a Person of this Character might be much more amiable than one of a greater Brilliance of Parts, if deficient in these good Qualities.

## P.

**P. P. Monsieur.** — In this Manner, but without giving us any Explanations of these Initials, has *Langbaine* distinguished the Author of a musical dramatic Piece, performed in K. *Cha.* II's Reign, entitled,

ARIADNE. Opera.

P. R. — *Coxeter*, in his Notes, has given us the full Title of a very old Play, with these Letters in the Title-Page, called,

APP IUS and VIRGINIA.  
Tragi-Com.

Neither *Langbaine*, *Jacob*, nor *Whincop's* Editor, have taken any Notice of this Play; but *Chetwood* (*British Theatre*, p. 21.) mentions the Piece, with its very

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early

early Date of 1575, but has not hinted at any Author's Name or Initials.

P. S.—These Letters are prefixed to a Translation of one of *Seneca's* Tragedies, to which are added Poems on several Occasions, all which *Langbaine* imagines ought to be ascribed to *Samuel Pordage*, Esq; of whom hereafter.—The Title of the Play is

TROADES.

P. T.—These Initial Letters are printed to two Plays, both published in *Charles II's* Reign. Tho' at fifteen Years Distance from each other, yet it is not improbable they might both be the Work of the same Author.—In looking back to the Writers of that Time, I can find only one dramatic Author whose Name will correspond with these Letters, and that is *Thomas Porter*, Esq; of whom I shall have Occasion to make farther Mention.—It is indeed only Conjecture; yet, as the Walk of Writing in both these Pieces is the same with those which are declaredly that Gentleman's, as the Dates of all come within a reasonable Compass as to Time, as it was no uncommon Practise at that Period for known Authors to subscribe only Initials to their Works, and as, lastly, Mr. *Langbaine* seems to hint at Mr. *Porter's* having written more than had come to his Knowledge, I hope I shall be pardoned, on all these Circumstances of Probability, if I presume to attribute these two Pieces to him.—Their respective Titles are,

1. *French Conjuror*. Com.

2. *Witty Combat*. Tragi-Com.

PALSGRAVE, Rev. Mr. *John*.

—This learned and ancient Writer flourished in the Reigns of *Henry VII.* and *Henry VIII.*

—He received his Grammatical Learning at *London*, in which City he was born.—He studied Logic and Philosophy at *Cambridge*, at which University he resided till he had attained the Degree of Bachelor of Arts, after which he went to *Paris*, where he spent several Years in the Study of Philosophical and other Learning, took the Degree of Master of Arts, and acquired such Excellence in the *French* Tongue, that, in 1514, when a Treaty of Marriage was negotiated between *Louis XII.* King of *France*, and the Princess *Mary*, Sister of King *Henry VIII.* of *England*, Mr. *Palsgrave* was chosen to be her Tutor in that Language.—But *Louis XII.* dying almost immediately after his Marriage, *Palsgrave* attended his fair Pupil back to *England*, where he taught the *French* Language to many of the young Nobility, obtained good Church Preferment, and was appointed by the King one of his Chaplains in Ordinary.

In the Year 1631, he settled at *Oxford* for some Time, and the next Year was incorporated Master of Arts in that University, as he had before been in that of *Paris*, and a few Days after was admitted to the Degree of Bachelor of Divinity.

At this Time he was highly esteemed for his Learning; and, what is very remarkable, tho' an *Englishman*, he was the first Author who reduced the *French* Tongue under grammatical Rules, or that had attempted to fix it to any Kind of Standard, which he undertook, and that with great Ingenuity and Success, in a large Work which he published in that Language at *London*, entitled, *L'Ecclaircissement de la Langue Francois*, containing three Books,

in a thick Folio, 1530, to which he has prefixed a large Introduction in *Englisch*.—So that the *French* Nation seems to stand indebted to our Country originally, for that Universality which their Language at present possesses, and on which they so greatly pride themselves.—These Works, however, would not have entitled him to a Place in this Register of Authors, had he not translated into the *Englisch* a *Latin* Play, written by one *Will. Fullonius* (an Author then living at *Hagen* in *Holland*) entitled

ACCOLASTUS. Com.

When Mr. *Palgrave* was born, or to what Age he lived, are Particulars which I have not been able to trace; yet, from the Concurrence of various Facts, I cannot suppose him to have been much less than sixty Years of Age at the Time of his publishing the above-mentioned Translation, which was in the Year 1540.

PATRICK, The Rev. Dr. S. Of this Gentleman, who I imagine is still living, I know nothing farther to entitle him to a Place in this Work, than his having favoured the World with a very careful and accurate Edition, with a very perfect Translation, Page against Page, of the Works of the *Latin* Comic Poet, *Terence*, in three Vol. 12mo.

1745.

PATTISON, Mr.—This Gentleman wrote one dramatic Piece, which was never acted, having been refused a Licence from the Lord Chamberlain's Office.—It did not, however, want Merit, and is in Print by the Title of

ARMINIUS. Trag.

PEAPS, Mr. *William*.—*Langbaine*, who lived the nearest to the Time of Publication of the dramatic Piece I am on the Point

of mentioning, has inserted it in his Catalogue of Plays by unknown Authors, and only tells us, that it was supposed by *Kirkman*, but on what Ground he knows not, to have been written by one *Peaps*, from which it is apparent it had been only published anonymous.—*Jacob, Gildon* and *Whincop*, however, have, on this Authority, positively affixed the Right of it to that Name.—But *Cbetwood*, in his *British Theatre*, has gone still farther, and annexed the Christian Name I have made Use of at the Head of this Article.—How far he is right in this Particular, or on what Foundation he has so done, I know not.—It is, however, agreed by all the Writers, that the Author lived in the Reign of *Charles I.* and was a Student at *Eton*, as also that the Piece was composed when he was but seventeen Years of Age, which Information I suppose they derive from the Date, Title-Page and Preface to the Piece itself.—It is entitled,

*Love in its Extasy*. Past.

*Coxeter*, in his MS. Notes, has made a Quære with Regard to the Spelling of the Author's Name, supposing that it might have been one *Pepys* of *Cottenham* in *Cambridgeshire*, of which Family was Secretary *Pepys*.

PEELE, George, M. A.—This Poet, who flourished in the Reign of Queen *Elizabeth*, was a Native of *Devonshire*, from whence, being sent to *Broadgate's Hall*, he was, some Time afterwards, made a Student of *Christ Church College, Oxford*, about the Year 1573, where, after going thro' all the several Forms of Logic and Philosophy, and taking all the necessary Steps, he was admitted to his Master of Arts Degree in

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1579.

1579.—After this it appears that he removed to *London*, where he maintained the Estimation in his Poetical Capacity which he had acquired at the University, and which seems to have been of no inconsiderable Rank.—He was a good pastoral Poet, and *Wood* informs us, that his Plays were not only often acted with great Applause in his Life-Time, but did also endure reading, with due Commendation, many Years after his Death.—He speaks of him, however, as a more voluminous Writer in that Way than he appears to have been, mentioning his dramatic Pieces by the Distinction of Tragedies and Comedies, and has given us a List of those which he says he had seen, but in this he must have made some Mistake, as he has divided the several Incidents in one of them, *viz.* his *Edward I.* in such Manner as to make the *Life of Llewellyn*, and the *Sinking of Queen Elinor*, two detached and separate Pieces of themselves; the Error of which will be seen in the Perusal of the whole Title of this Play (*Vid.* Vol. I. *EDWARD I.*)—He, moreover, tells us, that the last-mentioned Piece, together with a Ballad on the same Subject, was, in his Time, usually sold by the common Ballad Mongers.—The real Titles of the Plays written by this Author, and which are but two in Number, are,

1. *DAVID and BATHSHEBA.*  
Trag.

2. *EDWARD the First.* Hist.  
Play.

*Wood* and *Winstanley*, misguided by former Catalogues, have also attributed to him another Tragedy, entitled,

*ALPHONSUS, Emperor of GER-*  
*MANY.*

But this *Langbaine* assures us was written by *Chapman*, he himself having the Play in his Possession, with that Author's Name to it.

In the latter End of *Queen Elizabeth's* Reign, that is to say in 1699, *Wood* tells us *Mr. Peele* was living, and in his Middle Age, but is not able to inform us when or where he died; on which Account he closes with an Observation, which I am sorry History does not enable me to contradict, *viz.* “that so it is, and always  
“hath been, that most Poets die  
“poor, and consequently ob-  
“scurely, and a hard Matter it is  
“to trace them to their Graves.”

*PEMBROKE, Mary Herbert*, Countess of.—This Noble Female Author was Wife of *Henry Earl of Pembroke*, and lived in the Reigns of *Queen Elizabeth* and *King James I.*—She was also the Sister of the famous *Sir Philip Sidney*, to whom that great Genius dedicated his incomparable Romance called the *Arcadia*, and from whom it has been almost constantly named the *Countess of Pembroke's Arcadia*.—This Circumstance was of itself sufficient to have entailed Immortality on her Memory; but her Merits stood in Need of no derived Honour, being in themselves entitled to the highest Praise and Commendation.—She was not only a Lover of the Muses, but also a great Encourager of polite Literature; a Quality not very frequently met with among the Fair. And, not contented with affording her Sanction to those Talents in others, she was careful to cultivate them, and set Example of the Use of them in her own Person.—In the dramatic Way, on which Account she is entitled to a Place here, she translated one Piece from the *French*, call'd,

AN-

## P E

ANTONIUS. Trag.

Coxeter says that, with the Assistance of her Lord's Chaplain, Dr. *Gerwase Babington*, afterwards Bishop of *Exeter*, she made an exact Translation of the *Psalms* of *David* into *English Metre*.—He, however, makes a Quere as to their being ever printed; but *Wood* (*Athen. Oxon.* Vol. I. p. 184.) ascribes such a Translation to her Brother Sir *Philip Sidney*, and informs us that it is in MS. in the Library of the Earl of *Pembroke* at *Wilton*, curiously bound in a *Crimson Velvet Cover*, left thereto by this Lady

In what Year she was born, I have not been able to trace; but it is apparent that she was not married in 1597, from the Dedication (of that Date) to *Fenton's Tragical Discourses*, in which she is addressed by the Title of the Right Hon. the Lady *Mary Sidney*.—She died at her House in *Aldersgate street, London*, Sept. 25, 1621, and lies in the Cathedral Church of *Salisbury*, among the Graves of the *Pembroke* Family.

I cannot close my Account of this most excellent Lady, better than by transcribing for my Readers the Character given of her by *Francis Osborn*, in his *Memoirs of the Reign of King James*, Paragraph 24.

“ She was (says he) that Sister of Sir *Philip Sidney*, to whom she addressed his *Arcadia*, and of whom he had no other Advantage than what he received from the partial Benevolence of Fortune in making him a Man; which yet she did, in some Judgments, recompense in Beauty, her Pen being nothing short of his, as I am ready to attest, so far as so inferior a Reason may be taken,

## P H

“ having seen incomparable Letters of hers.—But, lest I should seem to trespass upon Truth, which few do unsubscriptions (as I protest I am, unless by her Rhetoric) I shall leave the World her Epitaph, in which the Author doth manifest himself a Poet in all Things but Untruth.”

*Underneath this sable Hearse  
Lies the Subject of all Verse;  
Sydney's Sister, Pembroke's  
Mother,  
Death! e'er thou kill'st such another;*

*Fair and good, and learn'd as she,  
Time shall throw a Dart at thee.  
Marble Piles let no Man raise  
To her Fame,—for after Days  
Some kind Woman, born as she,  
Reading this, like Niobe,  
Shall turn Statue, and become  
Both her Mourner, and her Tomb.*

PHILLIPS, Mr. *Ambrose*, was descended from a very ancient and considerable Family of that Name in *Leicestershire*.—He was born, as I should imagine, not much later than 1680, and received his Education at *St. John's College, Cambridge*; during his Stay at which University he wrote his *Pastorals*, which acquir'd him at the Time so high a Reputation, and concerning the Merits of which the Critical World has since been so much divided; and also a *Life of John Williams*, Lord Keeper of the Great Seal, Bishop of *Lincoln*, and Archbishop of *York*, in the Reigns of *King James* and *Cha. I.* in which are related some remarkable Occurrences in those Times, both in Church and State; with an Appendix, giving an Account of his Benefactions to *St. John's College*.—This Work *Cibber* seems to imagine Mr. *Phillips*

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made

made Use of the better to make known his own political Principles, which, in the Course of it, he had a free Opportunity of doing, as the Archbishop, who is the Hero of his Work, was a strong Opponent to the High Church Measures.

When he quitted the University, and came to *London*, he became a constant Attendant at, and one of the Wits of, *Button's Coffee-House*, where he obtained the Friendship and Intimacy of many of the celebrated Geniuses of that Age, more particularly of Sir *Richard Steele*, who, in the first Volume of his *Tatler*, has inserted a little Poem of Mr. *Phillips's*, which he calls a *Winter Piece*, dated from *Copenhagen*, and addressed to the Earl of *Dorset*, on which he bestows the highest Encomiums; and, indeed, so much Justice is there in these his Commendations, that even Mr. *Pope* himself, who, for Reasons that I shall presently mention, had a fixed Aversion for the Author, while he affected to despise his other Works, used always to except this from the Number.

The first Dislike Mr. *Pope* conceived against Mr. *Phillips*, proceeded from that Jealousy of Fame which was so conspicuous in the Character of that great Poet, for Sir *Richard Steele*, who, as I have before observed, was an Admirer of *Phillips*, had taken so strong a Liking to the Pastorals of the latter, as to have formed a Design for a critical Comparison of them with those of *Pope*, in the Conclusion of which the Preference was to have been given to *Phillips*.—This Design, however, coming to Mr. *Pope's* Knowledge, that Gentleman, who could not bear a Rival near the Throne, determined to ward off this Stroke,

by a Stratagem of the most artful Kind, which was no other than taking the same Task on himself, and, in a Paper in the *Guardian*, by drawing the like Comparison, and giving a like Preference, but on Principles of Criticism apparently fallacious, to point out the Absurdity of such a Judgment.—However, notwithstanding the Ridicule that was drawn on him in Consequence of his standing as it were in Competition with so powerful an Antagonist, I cannot help giving it as my Opinion that there are, in some Parts of *Phillips's* Pastorals, certain Strokes of Nature, and a Degree of Simplicity, that are much better suited to the Purposes of Pastoral, than the more correctly turned Periods of Mr. *Pope's* Versification.—But, as I am on the Subject of Pastoral Writing, I cannot omit observing that we have an Author at present living, who seems, tho' less noticed than either of these Gentlemen, not only to excell them both, but even every other Writer of this or any other Period; nor do I doubt that many of my Readers will join with me in Opinion, if they either have read, or will give themselves the Pleasure of perusing, Mr. *Spenstone's* little Pieces, published in the IVth Volume of *Doddsley's Collection of Poems*, particularly one Poem, entitled a Pastoral Ballad, in four Parts, consisting of *Absence, Solitude, Hope and Disappointment*. But to proceed.—Mr. *Phillips* and Mr. *Pope* being of different Political Principles, was another Cause of Enmity between them, which arose at length to so great a Height, that the former, finding his Antagonist too hard for him at the Weapon of Wit, had even determined on making Use of a rougher

rougher Kind of Argument, for which Purpose he even went so far as to hang up a Rod at *Button's* for the Chastisement of his Adversary whenever he should come thither, which, however, *Mr. Pope* declining to do, avoided the *Argumentum baculinum*, in which he would, no doubt, have found himself on the weakest Side of the Question.

Besides *Mr. Pope*, there were some other Writers who have written in Burlesque of *Mr. Phillips's* Poetry, which was singular in its Manner, and not difficult to imitate, particularly *Mr. Henry Carey*, who, by some Lines in *Phillips's* Stile, and which were for sometime thought to be *Dean Swift's*, fixed on that Author the Name of *Namby Pamby*; and *Hawkins Browne, Esq*; in his Poem called a *Pipe of Tobacco*, which, however, is written with great good Humour, and, tho' intended to burlesque, is by no Means designed to ridicule *Mr. Phillips*, he having taken the very same Liberty with *Swift, Pope, Thomson, Young* and *Cibber*.

As a dramatic Writer, our Author has certainly considerable Merit.—All his Pieces of that Kind met with Success, and one of them is at this Time a Standard of Entertainment at both Theatres, being generally repeated several Times in every Season. The Titles of them all, being three in Number, are,

1. *The Briton. Trag.*
2. *Distress'd Mother. Trag.*
3. *HUMPHRY Duke of GLOUCESTER. Trag.*

*Mr. Phillips's* Circumstances were in general, through his Life, not only easy, but rather affluent, in Consequence of his being connected, by his political Principles, with Persons of great Rank and

Consequence.—He was concerned with *Dr. Hugh Boulter*, afterwards Archbishop of *Armagh*, the Right Hon. *Richard West, Esq*; Lord Chancellor of *Ireland*, the Rev. *Mr. Gilbert Burnet*, and the Rev. *Mr. Henry Stevens*, in writing a Series of Papers called the *Free Thinker*, which were all published together by *Mr. Phillips*, in three vol. in 12mo. — In the latter Part of *Queen Anne's* Reign, he was Secretary to the *Hanover Club*, who were a Set of Noblemen and Gentlemen who had formed an Association in Honour of that Succession, and for the Support of its Interests, and who used particularly to distinguish in their Toasts such of the Fair Sex as were most zealously attached to the illustrious House of *Brunswick*.—In Honour of which Ladies our Bard wrote the following Lines,

*While these, the chosen Beauties  
of our Isle,  
Propitious on the Cause of Freedom smile;  
The rash Pretender's Hopes we  
may despise,  
And trust Britannia's Safety to  
their Eyes.*

*Mr. Phillips's* Station in this Club, together with the Zeal shewn in his Writings, recommending him to the Notice and Favour of the new Government, he was, soon after the Accession of *King George I.* put into the Commission of the Peace, and appointed one of the Commissioners of the Lottery.—And, on his Friend *Dr. Boulton's* being made Primate of *Ireland*, he accompanied that Prelate across *St. George's* Channel, where he had considerable Preferments bestowed on him, and was elected a Member of

of the House of Commons there, as Representative for the County of *Armagh*.

At length, having purchased an Annuity for Life of four hundred Pounds *per Annum*, he came over to *England* some Time in the Year 1748, but, having a very bad State of Health, and being moreover of an advanced Age, he died soon after, at his Lodgings near *Vauxhall*, in *Surry*.

PHILLIPS, Mr. *Edward*.—Of this Gentleman I can trace nothing farther than his Name, that he was a Writer of the last Reign, and produced four little dramatic Pieces, entitled,

1. *Britons strike Home*. Farce.
2. *Chambermaid*. Ball. Opera.
3. *Livery Rake and Country Lads*. Opera.
4. *Mock Lawyer*. Farce.

PHILLIPS, Mr. *John*.—This Name is put to the three following Pieces, none of which, I believe were ever acted; the first and last of them, however, being written entirely on Party Subjects, and at a Time that every Act of Zeal shewn for the Interest of the House of *Hanover*, which was as yet not so firmly established in the Hearts of the People, as it has since most happily and most deservedly render'd itself, met with a generous and kind Return, Mr. *Cbetwood* has informed us, that the Author received a handsome Present from the Government, in Consideration of them.—The Compiler of *Whincop's* Catalogue seems to surmise, that this Name of *Phillips* was not a real, but only an assumed one, but on what Grounds he builds his Supposition I know not, as I can see no Reason why an Author, who only wrote in Contempt of an unjustifiable Rebellion, and in Ridicule of the pro-

fessed or detected Enemies of a just and an amiable Monarch, should either be afraid or ashamed of as openly declaring his Name as his Opinions.—Be this as it will, the Titles of the Pieces published under this Name, (the second of which, however, I find mentioned by nobody but *Coxeter*) are as follow,

1. *Earl of MAR marr'd*. Farce.
2. *Inquisition*. Farce.
3. *Pretender's Flight*. Farce.

PHILLIPS, Mr. *R*.—This Writer's Name is mentioned by *Coxeter*, as Author of a Series of poetical Stories, printed in 4to. 1683, under the Title of *The Victory of Cupid over the Gods and Goddeses*, and of one dramatic Piece, dated 1701, entitled, *Fatal Inconstancy*. Trag. *Vid.*

#### APPENDIX.

PHILLIPS, *William*, Esq;—Whether this Gentleman was a Native of *Ireland* or not, *Jacob* has informed us that he was educated in that Kingdom, and that he wrote a Tragedy, entitled

#### *The Revengeful Queen*.

In this the Compiler of *Whincop's* Catalogue agrees with him; but afterwards gives us the Name of another Gentleman, whom he files

PHILLIPS, Capt. *William*, which Gentleman he informs us was the Author of another Tragedy, entitled,

#### *Hibernia Freed*.

This Play, however, *Coxeter*, in his MS. Notes on *Jacob*, has inserted as the Work of the foregoing Gentleman, and *Cbetwood*, in his *British Theatre*, has gone still farther, making Mention of another Piece also by the Title of

#### *St. STEPHEN'S Green*. Com.

ascribing all the three Plays indiscriminately to a *William Phillips*, Esq;—And indeed, as we have

have Reason to believe the Author of the first Piece to have been an *Irishman*, and that the two others have an apparent Reference to that Country, I cannot help joining in Opinion, that these Authors must have been one and the same Person.—The only Objection to that Opinion is, the Distance of Time between 1698 the Date of the first Play, and 1721, which is that affix'd to the earliest of the other two.—But, as we find a Difference only in the Title of the Gentleman at the several Periods, it is not at all improbable that the *Revengeful Queen* might have been written before the Author had taken on himself the military Profession, the Employment of which might afterwards put a Stop to that Attachment to the Muses, which afterwards, in Times of Peace and Recess from martial Business, he could not avoid indulging himself by returning to.

PILKINGTON, Mrs. *Lætitia*, a Native of *Dublin*, was born in 1712.—Her Father was Dr. *Van-lewin*, an eminent Physician of that City.—Our Authoress was married, very young, to the Rev. Mr. *Matthew Pilkington*; who was also a Poet of no inconsiderable Merit.—This Pair of Wits, as is but too often the Case, lived very unhappily together; and at length were totally separated, in Consequence of an accidental Discovery which Mr. *Pilkington* made of a Gentleman in his Wife's Bed-Chamber.—Of this Affair, however, Mrs. *Pilkington*, in her celebrated Memoirs of her own Life, gives such an Account, as would persuade her Readers to believe that, in Reality, nothing criminal passed between her and the Gentleman; but, *Credat Judæus apella*.

After this unlucky Affair, Mrs. *Pilkington* had Recourse to her Pen for a Support, and raised a very considerable Subscription for her Memoirs, which are extremely entertaining, particularly on Account of the many lively Anecdotes she has given of Dean *Swift*, with whom she had the Honour of being very intimate.

This unhappy but ingenious Woman died, in great Penury, in the Year 1750; having had Recourse to the Bottle, in Order to drown her Sorrows; by which it is thought she shortened her Days.—She departed at the Age of 39, leaving several Children to take their Chance in the wide World; for her Husband renounced them at the same Time that he renounced her.—*John*, her eldest Son, turned out also something of a Poet; and has likewise published his Memoirs. He is still living, and therefore we shall say no more of him.

Mrs. *Pilkington*, besides her other Poems and her Memoirs, was Author of one burlesque dramatic Piece, entitled,

The *TURKISH COURT*, or the *London Prentice*; acted in *Dublin*.

PIX, Mrs. *Mary*.—Of this Lady, tho' a Woman of considerable Genius and Abilities, I can trace nothing farther than that she was born at *Nettlebed* in *Oxfordshire*, and that her Maiden Name was *Griffith*, being the Daughter of one Mr. *Griffith* a Clergyman, and that, by the Mother's Side, she was descended from a very considerable Family, viz. that of the *Wallis's*.—By the Date of her Writings she must have flourished in K. *William III's* Reign, but in what Year she was born, to whom married, or when she died, are Particulars which seem

seem buried in Obscurity and Oblivion.—She was Cotemporary with Mrs. Manley and Mrs. Trotter, afterwards Mrs. Cockburn, one of the most learned Ladies that ever lived in this or any other Country; and is ridiculed in Company with these Ladies in a little dramatic Piece called the *Female Wits* (Vid. Vol. I.) but, however near she may stand on a Par with the latter, in Respect to her poetical Talents, I can by no Means think her equal to the former.—Her Works, however, will best speak in her Commendation; they are seven in Number, and their Titles as follow,

1. *Czar of Muscovy*. Trag.
2. *Deceiver deceived*. Com.
3. *Double Distress*. Trag.
4. *IBRAHIM XII*. Trag.
5. *Innocent Mistress*. Com.
6. *Queen CATHARINE*. T.
7. *SPANISH Wives*. Farce.

POPPE, *William*, Esq;—This Gentleman, who is still living, is Governor of *Bermudas*, and is Author of a dramatic Piece, which met with some Success, entitled,

*The Double Deceit*. Com.

There are also several Pieces in Verse, written by this Gentleman, to be found in a Collection of Miscellaneous Poems, published by *Richard Savage*, in 8vo. 1736.—He was also concerned in some Periodical Papers; particularly *The Prompter*; in which he was jointly connected with the celebrated *Aaron Hill*, Esq;—Mr. Pepple has likewise published a Translation of *Horace's Art of Poetry*; See *Monthly Review*, for Oct. 1753.

PORDAGE, *Samuel*, Esq;—A Writer in the Reign of King *Charles II*.—He was Son of the Rev. Mr. *John Pordage*, Rector

of *Bradfield* in *Berkshire*, and formerly Head Steward of the Lands to *Philip* the second Earl of *Pembroke*.—He was probably born at *Bradfield*; where he received his Education I am unable to trace, but find him mentioned by *Wood*, as a Member of the Hon. Society of *Lincoln's-Inn*. Besides an Edition with Cuts (published after the Author's Death) of *Reinalds's God's Revinge against Murder and Adultery*, he has favoured the World, of his own Products, with a Romance entitled *Eliana*, two Plays of original Composition, and a Translation of the third.—The Titles of the said dramatic Pieces are,

1. *HEROD and MARIAMNE*. Trag.
2. *Siege of BABYLON*. Tragicom.
3. *TROADES*. Trag. (suppos'd by *Langbaine*, from the Initial Letters S. P. annex'd, to have been translated by this Author.)

PORTAL, Mr. *Abraham*, is a Goldsmith and Jeweller on *Ludgate-Hill*, *London*.—He has published one dramatic Piece which was never acted, founded on *Tasso*, and entitled,

*OLINDA and SOPHRONIA*. Trag.

He is likewise Author of some other Poetical Pieces, not contemptible.—Mr. Portal is the Person upon whom an extraordinary and most daring Attempt was made, in *February* 1763, by a young Man, named *John Freaque*, in Order to obtain from him an hundred Guineas: The Affair made a great Noise in the Papers, and is, doubtless, fresh in the Memory of most Readers, so that we need not repeat it here. *Freaque*, who was tried for this Offence, being a Person of a good Family

Family in the Kingdom of *Ireland*, had so much Favour shewn him, that his Life was saved.

PORTER, Mr. Henry, Author of a dramatic Piece, which made its Appearance in the latter Part of Queen *Elizabeth's* Reign, entitled,

*The Two angry Women of A-BINGTON.* Com.

*Wood* (*Atken. Oxon.* Vol. I. p. 781.) mentions a Mr. Henry Porter, of *Christ Church* College, in the University of *Oxford*, and Batchelor of Music, who, he tells us, was Father to Mr. *Walter Porter*, some Time Gentleman of the Royal Chapel, and Master of the Choristers at *Westminster*, in the Reign of King *Charles I.*—And, altho' *Wood* does not mention that Gentleman as a Writer, yet, as the Date of his Degree, which was in *July 1600*, is but one Year subsequent to that of the above-mentioned Play, I think it is no very far-fetch'd Conjecture that he might be the Author of it.

PORTER, *Thomas*, Esq; a Major in the Army, in the Reigns of King *Charles I.* and *II.*—He is the avowed Author of two dramatic Pieces, entitled,

1. *Carnival.* Com.

2. *Villain.* Tragi-Com.

With Respect to a Conjecture of his having written more in the dramatic Way, see above, under the Initials P. T.

POWELL, Mr. George, was an Actor as well as an Author, and in neither Light deficient of Merit.—In the former Character he attained to great Eminence, and, tho' Cotemporary with *Betterton*, *Booth*, *Wilks*, *Cibber*, &c. maintained a very considerable Rank among others; and, amidst the Brightness of such a dazzling Con-  
*spiration* as then illuminated the

theatrical World, shone no in-  
 glorious Star.—His Excellencies, however, suffered Abatements, from some very considerable Blemishes in his Manner of acting; yet, on the whole, the Good outweigh'd the Bad, and his Beauties more than made Amends for his Deformities.—Whoever is desirous of a more particular Idea of him, need only look into *Colley Cibber's* Apology, which is the most compleat History of Theatrical Affairs extant, for the Period of Time it includes.—Mr. *Powell*, however, in the latter Part of his Life, being somewhat too strongly attach'd to the Allurements of the Bottle, declined in great Measure from the Reputation he had acquir'd.

Mr. *Powell* died in the Year 1714, and was interred in the Vault of the Parish Church of *St. Clement's Danes*, leaving behind him the five following dramatic Pieces, all which he had brought on the Stage with Success.

1. ALPHONSO, King of NAPLES. Trag.

2. BONDUCA. Trag. (only an Alteration from *Beaumont* and *Fletcher*.)

3. BRUTUS of ALBA. Trag.

4. Treacherous Brother. Trag.

5. Very good Wife. Com.

*Gildon* informs us that Mr. *Powell's* Father had also been a Player, and was but lately dead at the Time he wrote, which was in 1698.

PRESTON, *Thomas*, L. L. D. flourished in the earlier Part of Queen *Elizabeth's* Reign, was first Master of Arts and Fellow of King's College, *Cambridge*, and afterwards created a Doctor of Civil Law, and Master of *Trinity Hall* in the same University.—In the Year 1564, when Queen *Elizabeth* was entertained at *Cambridge*,

bridge, this Gentleman acted so admirably well in the Tragedy of *Dido*, written by *Tho. Nash*, and did moreover so genteely and gracefully dispute before her Majesty, that, as a Testimonial of her Approbation, she bestowed a Pension of twenty Pounds *per Annum* upon him.—On the 6th of Sept. 1566, when the *Oxonian* Muses, in their Turn, were honoured with a Visit from their Royal Mistress, our Author, with eight more *Cantabrigians*, were incorporated Masters of Arts in the University of *Oxford*.

Mr. *Presston* wrote one dramatic Piece, in the old Metre, entitled,

*Lyfe of CAMBYSES.* Trag.

For a more particular Account of which, see Vol. I. *CAMEYSES*. This Play *Langbaine* imagines *Shakespeare* meant to ridicule, when, in his Play of *Henry IV.* Part I. Act II. he makes *Falstaff* talk of speaking in *King Cambyes* Vein.—In Proof of which Conjecture he has given his Readers a Quotation from the Beginning of the Play, being a Speech of *King Cambyes* himself, which, on the same Account that he quoted it, and also as being a good Specimen of the Manner of Writing of many Authors at that Period of Time, I shall take the Liberty of transcribing.—The Words are as follow,

*My Counsile grave and sapient,  
With Lords of legal Train;  
Attentive Eares towards us bend,  
And mark what shall be sain.*

*So you, likewise, my valiant Knight,  
Whose manly Aëts doth fly;  
Eye Brute of Fame the sounding  
Trump  
Doth perse the azure Sky.*

*My sapient Words, I say, prepare,  
And so your Skill delate:*

*You know that Moss wanquished  
bath*

*Cyrus, that King of State:*

*And I, by due Inheritance,  
Possess that princely Crozon;  
Ruling, by Sword of mighty Force,  
In Place of great Renown.*

*PRESTWICH, PRESTWICH,* or *PRESTWICK, Mr. Edmund.*—In all these several Manners have different Authors spelled the Name of a Writer of *King Charles I's* Reign, who, according to *Philips* and *Winstanley*, (and indeed most of the Biographers have followed their Opinion) was Author of two dramatic Pieces, entitled,

1. *The Hectors.* Trag. *Vid.*

APPENDIX.

2. *HIPPOLITUS.* Trag.

## Q.

*QUARLES, Francis, Esq;* was Son of *James Quarles, Esq;* Clerk of the Board of *Green Cloth*, and Purveyor to *Queen Elizabeth*. He was born in 1592, at *Stewards*, an ancient Seat of the Family, near *Rumford* in *Essex*; from whence he was first sent to *Peter House*, and afterwards to *Christ Church College, Cambridge*, for the compleating of his Studies; and, on his Return to *London*, became a Member of *Lincoln's Inn*.—He was some Time Cup-bearer to the *Queen of Bohemia*, and Chronologer to the *City of London*; and went over to *Ireland* as Secretary to that truly

truly great Prelate *James Usher*, Archbishop of *Armagh*.—But the Troubles in that Kingdom forcing him from thence, he returned to his Native Country, where he died, on the 8th Day of *Sept.* 1644, *Ætat.* 52. and was buried in the Parish Church of *St. Vedast, Foster-Lane*.—His Works, both in Verse and Prose, are numerous and well known, particularly his *Divine Emblems*, which has been a good Copy to the Booksellers, and is to this Day in great Request with one Sort of pious Readers; tho', on Account of the obsolete Quaintness of Stile, which many of the Writers of that Age made Use of, his Works, with those of many of his Contemporaries once in high Repute, are now totally neglected, or at least held in but slight Estimation.—Among his other Works was a Piece entitled the *Loyal Convert*, for the writing of which he underwent a very severe Prosecution, from the usurped Authority then in being.

*Langbaine*, a great Admirer of his Works, gives him this amiable Character.—“He was (says he) a Poet that mixed Religion and Fancy together; and was very careful in all his Writings not to intrench upon Good-Manners, by any Scurrility in his Works; or any Ways of sending against his Duty to God, his Neighbour, or himself.”

In dramatic Writing he only produced one Piece, to which even his zealous Advocate *Langbaine* gives no higher Commendation to, than styling it an *innocent, inoffensive Play*.—It is entitled,

*The Virgin Widow.* Com.  
Mr. *Quarles* had, by one Wife, no less than eighteen Children; one of whom, *John*, inheriting

both his Father's Genius and his Loyalty, received his Education at *Exeter College, Oxford*; and, in 1642, being then but eighteen Years of Age, bore Arms within the Garrison of *Oxon*, for King *Charles I.* in whose Army, it is said, he afterwards had a Captain's Commission.—But, on the Declension of his Majesty's Cause, he retired to *London*, where, in Consequence of his Attachment to the Royal Party, he was reduced to write for a bare Subsistence, and there continued in a poor and mean Condition, till the great Plague, which, raging in and about *London*, swept him away, with many Thousands more, in the fatal Year 1665.

R.

R. J. *Id.* SHEPHERD'S HO-LIDAY. Vol. I. APPENDIX.

R. T.—These Initial Letters stand in the Title of one dramatic Piece, entitled,

*The Extravagant Shepherd.*  
Past. Com.

There is no Author who wrote about that Time whose Name would suit with these Initials, excepting *Thomas Rawlins*, of whom hereafter: Yet, without some farther concomitant Circumstances, I cannot think myself authorized to father this Play upon him.

R. W.—These two Letters stand before a Kind of Droll or Farce, play'd at *Bartholomew* and *Southwark Fairs*, and published in K. *Charles II's* Time, entitled,

*The Coronation of Queen ELIZABETH.*

[ C c ]

These

These Letters are also affixed to a Piece, entitled,

The *Three Lords and Ladies of*  
LONDON. *Vid.* Vol. I.  
THREE LADIES OF LON-  
DON.

RALPH, *James*, Esq; one of the greatest political, tho' not one of the greatest poetical Writers of the present Age.—Of his Family we can trace no particulars; but it is said his Descent was but mean, and that he solely raised himself from Obscurity by his Merit; a Circumstance which redounds more to his Honour than would a long Bead-roll of great Ancestors, "stuck o'er with Titles and hung round with strings."

Mr. *Ralph's* first Appearance in the World, before he became distinguished for his Writings, was, as we are informed, in the Character of a School-Master, at *Philadelphia*, in *North-America*; which remote Situation not suiting his active Mind, he came to *England*, about the Beginning of the Reign of *George I.* We have not learnt what was then the immediate Object of his Pursuit, but it was probably something in the public Offices dependant on the Court; for he soon became a Frequent of the *Levees*, and attach'd to some great Men, to whom his Abilities recommended him.—He did not, however, at first make any Figure in the political World, but rather applied himself to writing for the Stage, in which he was not very successful.—He also produced some Pieces of Poetry, particularly *Night*, a Poem, of which Mr. *Pope* thus takes Notice in his *Dunciad*:

*Silence ye Wolves! while Ralph  
to Cynthia howls,  
And makes Night hideous—ans-  
wer him ye Owls!*

This Passage Mr. *Pope* has illustrated by a very abusive Note, in which Mr. *Ralph's* Character is most unmercifully torn to Pieces; which Severity, it seems, was occasioned by a Piece attributed to our Author, entitled *Sawney*, a Poem, in which the sacred triumvirate, Dean *Swift*, Mr. *Pope* and Mr. *Gay* were attacked.—This was high Treason itself.—Mr. *Ralph*, was very falsely and injuriously represented in the *Dunciad*.—Mr. *Pope* says, he was so illiterate, that he did not even understand *French*: Whereas, it is very certain, that he was Master of the *French* and *Latin* Languages; and not altogether ignorant of the *Italian*; and was, in Truth, a very ingenious Professor, although he did not succeed as a Poet.—His *History of England*, commencing with the Reign of the *Stuarts*, is much esteemed, as were his Political Pamphlets; some of which were looked upon as Master-Pieces.—He was likewise concerned in writing the Essays in several Periodical Papers; in which he became so formidable to the Ministry towards the End of Sir *Robert Walpole's* Time, that it was deemed expedient to take him off by a Pension.—He had great Expectations from the late Prince of *Wales*, who frequently made use of Mr. *Ralph's* Pen, in the Controversies in which it is well known that Prince was engaged: But, by the Death of his Royal Highness, all our Author's Views of Preferment were entirely cut off.—At the Accession of *Geo. III.* however, Mr. *Ralph*, tho' considerably advanced in Years, began to be again taken Notice of, and his Hopes were revived; but, alas! the great Circumventor of all human Expectations, Death, put a final Period to all his Schemes,

in

in the Beginning of the Year 1762, at his House in *Chiswick*; after suffering a long and severe Affliction from the Gout, of which Disorder also his only Daughter, about eighteen, died in a few Weeks after him.

His dramatic Writings are,

1. *Fashionable Lady*, or *Harlequin's Opera*.
2. *Fall of the Earl of Essex*. Trag.
3. *Lawyer's Feast*. Farce.
4. *Astrologer*. Com.

One of Mr. *Ralph's* last Performances had also some Relation to the Stage; and was esteemed a very excellent and very entertaining Performance.—It was entitled, *The Case of Authors*.

*RAMSAY, Allan*, is said to have been a Barber in *Edinburgh*. His Taste in Poetry, however, has justly raised him to a Degree of Fame that may in some Measure be consider'd as a Recompence for the Frowns of Fortune.—His Songs are in universal Esteem; as is also the only dramatic Performance attributed to him, *viz.*

*ROGER and PATTIE*, or *the Gentle Shepherd*. A Scots Pastoral.

This Piece is frequently acted at the Little Theatre in the *Haymarket*, for the Benefit of one *Lauder*, a Singer; who himself usually performs a principal Part in it.

Our Northern Bard was Father to the ingenious Mr. *Ramsay*, a celebrated Painter of the present Age, and who has likewise distinguished himself by some well-written Tracts on various Branches of Polite Literature, particularly *the Investigator*.

*RANDOLPHE, Mr. Thomas*.—This valuable Poet was a Son of *William Randolph*, of *Hampsey*, near

*Leaves in Suffex*, Esq; Steward to *Edward Lord Zouch*, by *Elizabeth* his Wife, Daughter of *Thomas Smith*, Esq; of *Newnham*, near *Daintree* in *Northamptonshire*, at which Place our Author was born, on the 15th of *June* 1605.—He received the early Parts of his Education at *Westminster School*, from whence, being one of the King's Scholars, he removed to *Trinity College* in *Cambridge*, at the Age of eighteen; in which College he obtained a Fellowship, and afterwards commenced Master of Arts, in which Degree he was incorporated at *Oxford*.—Very early in Life he gave Proofs of an amazing Quickness of Parts, and he was not only esteem'd and admir'd by Persons of Genius at the University, but likewise highly valued and beloved by the best Poets of that Age in the Metropolis.—His extensive Learning, Gaiety of Humour, and Readiness of Repartee, gain'd him Admirers throughout all Ranks of Mankind, and more especially recommended him to the Intimacy and Friendship of *Ben Jonson*, who admitted him as one of his adopted Sons in the Muses, and held him in equal Esteem with the ingenious Mr. *Cartwright*, of whom I have before made Mention.

*Randolphe's* Turn, in his dramatic Works, is entirely to Comedy; his Language is elegant, and his Sentiments are just and forcible.—His Characters are, for the most Part, strongly drawn, and his Satire well chosen and poignant.—In short, it were to be wished, that some Writer of Merit would endeavour at the raising him out of the Obscurity in which his Writings at present seem buried, by altering his Pieces, so as to render them fit for the present

Stage, or at the least giving the World a correct and critical Edition of them.

The dramatic Pieces he has left behind him, which were published after his Death by his Brother Mr. *Thomas Randolph*, of *Christ-Church College, Oxford*, are the six following, *viz.*

1. *AMYN'TAS*. Past.
2. *ARISTIPPUS*. Com.
3. *Conceited Pedlar*. Farce.
4. *Hey for Honesty, Down with Knavery*. Com.
5. *Jealous Lovers*. Com.
6. *Muses Looking-Glass*. Com.

The last of these has, within a few Years past, been revived at *Covent-Garden Theatre*, and is, moreover, reprinted in *Dodley's* Collection of old Plays.—It is probable that, had a Length of Days been permitted to this Author, he would have produced many more valuable Pieces, some of which might have become brilliant Ornaments to the *English Stage*; but, alas! at the very Time when he was attaining the Prime of Life, at the very Time when Genius was beginning to be temper'd by Judgment, and Fancy to be moderated by Experience, at the very Time, in a Word, when the most sanguine Expectations were rais'd of a future Harvest, of luxuriant Fruit, this flourishing Blossom was crop'd by the envious Hand of Death.—In short, according to *Wood*, being too like the Generality of Men of Abilities, somewhat addicted to libertine Indulgences, and, in Consequence of keeping too much Company, and running into fashionable Excesses with greater Freedom than his Constitution could bear, he assisted in shortening his own Days, and died before he had compleated the Age

of twenty-nine Years, at the House of *William Stafford, Esq;* of *Blatkerwyke* in *Northamptonshire*, and was buried, with the Ancestors of the Family of *Stafford*, in an Isle adjoining to the Church of that Place, on the 17th of *March 1634*, soon after which a Monument of white Marble was erected over his Grave, at the Charge of Sir *Christopher* (afterwards Lord) *Hatton*, of *Kirby*, with an Inscription upon it, in *Latin* and *English Verse*, written by our Author's intimate Friend *Peter Hausted*, of whom I have before had Occasion to make Mention, and give some Account of in his proper Place.

*RAVENSCROFT, Mr. Edward.* This Writer, or rather Compiler of Plays, lived in the Reigns of *Charles II.* and *James II.*—He was sometime a Member of the *Middle Temple*, but, looking on the dry Study of the Law as greatly beneath the Attention of a Man of Genius, quitted it, for the Pleasure of ranging in the more flowery Fields of Poetry: But here again he seem'd averse to Labour, rather chusing to pluck and form Nosegays of those Flowers which had been planted by others, than by the cultivating of any untill'd Spot, to obtain a genuine Right of Inheritance in the Product of his own Industry.—In a Word, he was an errant Plagiarist; and altho', by boldly daring to enter the Lists, in a vigorous Opposition to Mr. *Dryden*, the Power of his Antagonist stamp'd a Degree of Distinction on him, which he would never otherwise have obtained; yet it is, perhaps, the only Claim he can properly lay to public Notice: And Mr. *Dryden* might, with great Propriety, have retorted on him in the

the Words of *Ajax*.

IPSE tulit Pretium jam nunc Cer-  
taminis hujus,  
Qui, cum victus erit, MECUM  
certasse feretur.

Mr. *Ravenscroft's* dramatic Pieces  
are twelve in Number, and are as  
follow,

1. *Anatomist*. Com.
2. *CANTERBURY Guests*. C.
3. *Careless Lovers*. Com.
4. *Dame DOBSON*. Com.
5. *EDGAR and ALFREDA*.  
Trag.
6. *ENGLISH Lawyer*. Com.
7. *ITALIAN Husband*. Trag.
8. *LONDON Cuckolds*. Com.
9. *MAMAMOUCHI*. Com.
10. *SCARAMOUCHE, a Philoso-*  
*pher, &c.* Com.
11. *TITUS ANDRONICUS*. T.
12. *Wrangling Lovers*. Com.

*RAWLINS, Thomas*, Esq; was  
principal Engraver of the Mint,  
in the Reigns both of King *Charles*  
the First and Second, and died in  
that Employment in 1670.—He  
was intimately acquainted with  
most of the Wits and Poets of his  
Time, and wrote for Amusement  
only, not for Profit; for, in the  
Preface to his first Play, he thus  
addresses the Reader.—“Take no  
“Notice of my Name (says he)  
“for a second Work of this Na-  
“ture shall hardly bear it.—I  
“have no Desire to be known by  
“a Thread-bare Coat, having a  
“Calling that will maintain it  
“woolly.”—The Pieces which  
pass under his Name, are the  
following,

1. *Rebellion*. Trag.
2. *TOM ESSENCE*. Com.
3. *TUNBRIDGE Wells*. Com.  
(ascribed to this Author.)

*REYER, Mr. Edward*.—Of  
this Author I can trace nothing  
farther than that he must have

lived in the Reign of *K. Cha. II.*  
and that he wrote one dramatic  
Piece, which was a very hasty,  
and therefore probably not a very  
extraordinary Performance, hav-  
ing been begun and finished in a  
Fortnight, entitled,

*The Town Shifts*. Com.

*RHODES, Richard*, M. D.—  
This Author was of a good Ex-  
traction, being the Son of a Gen-  
tleman of *London*, and probably  
born in that Metropolis, tho' in  
what Year is not apparent.—He  
received the Rudiments of his  
Education in *Westminster School*,  
from whence, being at that Time  
well grounded in Grammar, and  
in the practical Part of Music, he  
was transplanted to *Oxford*, where  
he became a Student in *Christ*  
*Church College*, but took only  
one Degree in Arts, at which  
Time he made certain Composi-  
tions in Music.—From thence he  
went to *France*, and took the De-  
gree of Doctor in Physic at *Mont-*  
*pellier*, but, being of an unsettled  
Disposition, or perhaps fond of  
Travel, he from thence took a  
Journey to *Spain*, where at *Ma-*  
*drid* he died, and was buried in  
the Year 1668.—While he was  
at the University of *Oxford*, he  
wrote one Play, entitled,

*FLORA's Vagaries*. Com.

*RICHARD, Mr. Nathaniel*.—  
Of this Author I find nothing  
farther on Record than that he  
lived in the Reign of *K. Charles I.*  
and, about the Beginning of the  
Civil War, published one dra-  
matic Piece, entitled,

*MESSALINA the Roman Em-*  
*press*. Trag.

*RIDER, William*, M. A.—All  
I can learn with Relation to this  
Author is, that he was a Student  
in *Merton College, Oxford*, where  
he took his Degree of Master of  
Arts, some Time in the Reign

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of *Charles II.* that he married a near Kinswoman to *Dr. Arminius*, Archdeacon of *Litchfield* and *Coventry*, and that he wrote one dramatic Piece, entitled,

*The Twins.* Com.

**RIVERS, Mr.**—This Author was a Jesuit, who lived, I believe, in the Reign of *James I.* and wrote one Play, entitled,

*The Traitor.* Trag.

which, I imagine, was never acted in its original Form; but, falling into the Hands of *Mr. James Shirley*, he, with very considerable Alterations and Improvements of his own, brought it on the Stage, and published it among his own Works.—*Mr. Rivers* composed this Piece while he was in Confinement in *Newgate*, on Account of some political and religious Concerns, in which Prison he died.—It was afterwards, *viz.* in 1692, revived with Success, under the Title of *Amideu*; and after that again, with some Alterations, but by its old Title, by *Mr. Christopher Bullock*, the Comedian.

**ROCHESTER, John Wilmot**, Earl of, was Son to the famous *Henry Lord Wilmot*, (afterwards Earl of *Rochester*) who was so very instrumental in the Preservation of *Charles II.* in his Flight from *Worcester*, where he was defeated by *Cromwell*.—The memorable Wit, who is the Subject of this Article, was born in 1648, and was educated first at *Burford* Free-School; from whence, in 1659, he was admitted a Nobleman of *Wadham* College in *Oxford*.—He afterwards travelled into *France* and *Italy*; and, at his Return, he frequented the debauched Court of *Cha. II.* where his natural Propensities to Vice were not likely to be curbed or cured: Here he was first made

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one of the Gentlemen of his Majesty's Bed-Chamber, and then Comptroller of *Woodstock* Park.

In the Winter of 1665 he went to Sea, under the Earl of *Sandwich*, who commanded a Fleet employed in the War with the *Dutch*.—*Wilmot* behaved very well in the Attack made on the Enemy in the Port of *Bergen* in *Norway*, and gained a high Reputation for Courage; which he afterwards lost in an Adventure with the Earl of *Mulgrave*, who called him to an Account, for some Words which he was reported to have too freely spoken of the Earl.—*Wilmot* accepted the Challenge; but when he came to the Place appointed, he declined coming to Action; urging that he was so weak with a certain Distemper, that he found himself unfit to fight.—This unlucky Affair entirely ruined his Reputation for Courage, and subjected him to farther Insults; which will ever be the Case, when once People know a Man's Weakness in this Respect.—His Reputation for Wit, however, still kept him from totally sinking in the Opinion of the World; but, on the other Hand, his excessive Debaucheries were every Day more and more completing the Ruin of his Constitution; and the natural Vivacity of his Imagination being still more inflamed with Wine, made his Company so eagerly coveted by his gay Associates, that they were ever contriving to engage him deeper and deeper in Extravagance and Intemperance, in order that they might be the more diverted by his Humour.—All this so entirely subdued him, that, as he afterwards acknowledged, he was for five Years together continually drunk; not, indeed, all the while under the visible

visible Effect of Liquor, but so inflamed in his Blood, that he was never cool enough to be Master of himself.—There were two Principles in the natural Temper of this lively and witty Nobleman, which hurried him into great Excesses; a violent Love of sensual Pleasure, and a Disposition to extravagant Mirth.—The one involved him in the grossest Debaucheries, and the other led him to many odd Adventures and Frolics; some of which are related in the several Accounts that have been published of his Life, but we have not Room to repeat them here.

As to his Genius, his principal Turn seems to have been towards Satire; but, being in this Respect as licentious as in every Thing else, his Satires usually degenerated into mere Libels; in all which, he had so peculiar a Talent of mixing his Wit with his Malice, that all his Compositions were easily known.—In Regard to his other Poems, which have been so usually admired for their Wit, as well as for their Obscenity, they are too indelicate to deserve any particular Notice.—It is a Compliment justly due to the more refined Taste of the present Age, to say, that such gross Productions no longer please, or can be even endured.—They are indeed, as a more moral Bard justly expresses it, more apt to put out than to kindle the Fire.—His Tragedy of *Valentinian*, however, and some other Pieces published by *Tonson*, shew that he was not incapable of more serious and more innocent Productions.

By constant Indulgence in Sensuality, he entirely wore out an excellent Constitution, before he was 30 Years of Age.—In *October* 1679, when he was slowly re-

covering from a Disease which had proved sufficiently powerful to make a serious Impression on him, he was visited by Bishop *Burnet*, on an Intimation that such a Visit would not be disagreeable.—It is natural to suppose that the good Bishop has made the most of this Affair.—We have only his Account of the Matter; and, as far as that Account may be relied upon, he made a perfect Convert of this illustrious Profligate: So that he, who lived the Life of a Libertine and an Atheist, died the Death of a good Christian and a sincere Penitent.—How far, however, that Penitence which is extorted by Affliction, and the Horrors of an approaching Dissolution, can be esteemed *genuine*, or *effectual*, is a Question which it would not be very proper to discuss in this Place.

Lord *Rocheſter* died in *July* 1680, of mere old Age, before he had completed his 33d Year; quite worn down, so that Nature had not Strength even for a dying Groan.—He left behind him a Son named *Charles*, and three Daughters; the Son died the Year after his Father, so the Male Line ceasing, the Title of Earl of *Rocheſter* was transferred, by the King, to the Family of *Hyde*, in the Person of *Laurence*, a younger Son of *Edward* Earl of *Clarendon*.

Lord *Rocheſter*'s dramatic Works consisted only of one Play, *viz.*

VALENTINIAN. Trag. (altered from *Beaumont* and *Fletcher*.)

ROLLI, Sign. *Paolo Antonio*.—This Gentleman, who I believe is yet living, is by Birth a *Florentine*, has an Estate in the *Campania* of *Rome*, and styles himself a *Roman Senator*, — He resided several

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several Years in this Kingdom, during which Time he had some Concern in the Management of the King's Theatre in the *Haymarket*, and wrote the greatest Part of the Operas which were represented there in that Period; and indeed, to do him Justice, they were in general much superior to those which have been since introduced to the Publick thro' the Channel of that Theatre. At length, however, after having, I believe, considerably better'd his Fortune by his Residence in *England*, and the Encouragement he met with from the Nobility and Gentry, he chose to retire to his own patrimonial Estate, and spend the Remainder of his Days in Ease and Indulgence; for which Purpose he quitted *England* about the Year 1744.—The Pieces that he wrote are very numerous; and, as the Publication of these Operas, which is intended principally for the Use of the Audience within the Theatre, by Way of Direction to the Ear during the Time of Representation, by no Means give a Chance for Immortality, since the Number of them which are destroyed greatly exceeds those which are preserved, I am aware that the following List is very imperfect; but as, in a Course of Time, the Remainder may fall into my Hands, that Deficiency, and such others in this Work, as even the utmost Assiduity and most diligent Search has not been able to avoid during the Time allotted to a *first* Complement, the Reader may depend on finding supplied, if it should have the good Fortune to reach to a *second* Edition.—Those Pieces, however, which have come to my Hands of this Author's, are entitled as follow,

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1. ARSACE. Ital. Opera.
2. ASTARTUS. Ital. Opera.
3. CRISPUS. Ital. Op.
4. FLORIDANTE. Ital. Op.
5. GRISELDA. Ital. Op.
6. IPHIGENIA IN AULIS. Ital. Opera.
7. MUTIUS SCÆVOLA. Ital. Opera.
8. NARCISSUS. Ital. Op.
9. NUMITOR. Ital. Opera.

Signior *Rolli* has also obliged the World with a good Translation of *Milton's Paradise Lost*, in *Italian*; a Work which does him great Honour.

ROOME, Mr.—This Gentleman was bred to the Law, and altered a Comedy of *Richard Broome's* into a Ballad Opera.—He has, however, been honest enough to make an Acknowledgment to the Founder of his Feast, by suffering the Piece to retain its original Title of

The *Jovial Crew*. Ball. Op. and, under the Form in which Mr. Roome left it, or at least with some very trivial Alterations, it has within these three Years been revived, and played with amazing Success at *Covent-Garden Theatre*.

\* ROSSI, Sign. *Giacomo*, an *Italian*, who, on a Plan laid down for him by *Aaron Hill*, Esq; wrote the Words of one dramatic Piece, which, being set to Music by Mr. *Handel*, was performed with Success at the Opera House in the *Haymarket*.—It was entitled,

RINALDO. Ital. Opera.

ROWE, *Nicholas*, Esq; Son to *John Rowe*, Esq; Serjeant at Law, was born at *Little Berkford*, in *Bedfordshire*, Anno 1673.—His Education was begun at a private School in *Highgate*, from whence he was removed to *Westminster School*, where he was perfected in Classical Literature, under the famous severe Doctor *Bushy*.—His Father

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Father designing him for his own Profession, enter'd him, at 16 Years of Age, a Student of the *Middle Temple*.—He soon made a great Progress in the Law, and might have made a great Figure in that Profession, if the Love of Poetry and the *Belles Lettres* had not too much attracted his Attention.—At the Age of 25 he wrote his first Tragedy, the *Ambitious Step-Mother*; the great Success of which made him entirely lay aside all Thoughts of the Law.—His Talent was altogether for Tragedy; all his Pieces of that Kind being justly esteemed for the Poetry and Sentiments, although they are by many deemed faulty in Respect to the Plots, which, in general, are too thin and simple.—Being a great Admirer of *Shakespeare*, he gave the Public an Edition of his Plays; to which he prefixed an Account of that great Man's Life.—But the most considerable of Mr. *Rowe*'s Performances, was a Translation of *Lucan's Pharsalia*, which he just lived to finish, but not to publish; for it did not appear in Print till ten Years after his Death.

His Attachment to the Muses, however, did not entirely unfit him for Business; and when the Duke of *Queensbury* was Secretary of State, he made Mr. *Rowe* his Under-Secretary for Public Affairs: But, after the Duke's Death, the Avenues to his Preferment being stopped, he passed his Time in Retirement during the rest of *Queen Anne's* Reign. On the Accession of *Geo. I.* he was made Poet Laureat, and one of the Land Surveyors of the Customs in the Port of London.—He was also Clerk of the Council to the Prince of *Wales*, and the Lord Chancellor *Parker* made him his Secretary for the Presen-

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tations; but he did not long enjoy these Promotions, for he died in 1718, in the 45th Year of his Age.—His dramatic Pieces are,

1. *The Ambitious Step-Mother*. Trag.
2. *TAMERLANE*. Trag.
3. *Royal Convert*. Trag.
4. *Fair Penitent*. Trag.
5. *JANE SHORE*. Trag.
6. *Lady JANE GREY*. Trag.
7. *ULYSSES*. Trag.
8. *The Biter*. Com.

The last Piece did not meet with the same Success that he had with his Tragedies; for his Genius by no Means suited the Comic Muse.

Mr. *Rowe* was twice married; had a Son by his first Wife, and a Daughter by the second.

He was a handsome, genteel Man; and his Mind was as amiable as his Person.—He lived beloved, and at his Death, had the Honour to be lamented by Mr. *Pope*, in an Epitaph which is printed in *Pope's* Works, although it was not affixed on Mr. *Rowe's* Monument, in *Westminster-Abbey*, where he was interred in the Poet's Corner, opposite to *Chaucer*.

*ROWLEY, Mr. Samuel*.—This Gentleman lived in the Reign of *Charles I.* and consequently was Cotemporary with another Writer of his Name, of whom I shall give some Account in the next Article; but, whether he was any Way related to him, is not apparent.—He styles himself Servant to the Prince of *Wales*, but it does not appear what Place he enjoyed under his Royal Highness.—There are two Plays in Print under his Name, the Titles of which are,

1. *Noble Spanish Soldier*. Trag.
2. *When You see me You know me*. Hist. Play.

*ROWLEY, Mr. William*, who stands in the third Class of dramatic

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matic Writers, lived in the Reign of King *Charles I.* and received his Education at the University of *Cambridge*, but whether he took any Degree there is not evident, there being few Particulars preserved in Regard to him, more than his close Intimacy and Connection with all the principal Wits and poetical Geniuses of that Age, by whom he was well beloved, and with some of whom he joined in their Writings.—*Wood* styles him, “the Ornament for Wit and Ingenuity of *Pembroke-Hall* in *Cambridge*.”—In a Word, he was a very great Benefactor to the *English Stage*, having, exclusive of his Aid lent to *Middleton, Day, Heywood, Webster, &c.* left us five Plays of his own composing, and one in which even the immortal *Shakespeare* afforded him some Assistance.—Their Titles in alphabetical Order are as follow,

1. *All's lost by Lust.* Trag.
2. *Birth of MERLIN.* Tragicom. (assisted by *Shakespeare*.)
3. *Match at Midnight.* Com.
4. *New Wonder, a Woman never vexed.* Com.
5. *Schoemaker is a Gentleman.* Com.
6. *Witch of EDMONTON.* Tragicom.

The Plays in which he was concerned with others, but, not having the principal Hand, are not ascribed to him, are the following, to which I have subjoined the Author's Name who joined with him.

1. *Changeling.* Trag. Tho. Middleton.
2. *Cure for a Cuckold.* Com. John Webster.
3. *Fair Quarrel.* Com. Tho. Middleton.

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4. *Fortune by Land and Sea.* C. Tho. Heywood.
5. *Old Law.* Tragicom. Philip Massinger and Tho. Middleton.
6. *Parliament of Bees.* Masque. John Day and Geo. Wilkins.
7. *Spanish Gipsy.* Com. Tho. Middleton.
8. *Thracian Wonder.* Comic History. John Webster. (on the Authority of *Win-stanley* only.)
9. *Travels of the three English Brothers.* John Day and Geo. Wilkins.

**RUGGLES, Ralph, A. M.**—All I can discover concerning this Writer is, he belonged to *Clare-Hall, Cambridge*, and was Author of a very celebrated and very humorous *Latin Play*, which was acted at that University before King *James I.* on the 8th of *March 1614*, entitled,

**IGNORAMUS.** Com.

**RUTTER, Mr. Joseph.**—This Author lived in the Reign of King *Charles I.* and was a Dependant on the Family of *Edward Earl of Dorset*, Lord Chamberlain to the Queen, being Tutor to his Son.—At the Command of his Patron, he undertook a Translation of the first Part of the *Cid*, from the *French* of *Corneille*, which, when executed, was so well approved of by the King, to whom it was shewn, that, at his Majesty's own Desire, the second Part of the same Piece was put into Mr. Rutter's Hands, with an Injunction to translate it, which he immediately obey'd.—He besides wrote one original dramatic Piece of his own, so that the Works of this Kind, which he has left behind him, are,

1. *Cid.*

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1. *Cid*. Tragi-Com. in two Parts.
2. *Shepherd's Holiday*. Trag. Com. Pastoral.

RYAN, Mr. *Lacy*.—This Gentleman, tho' generally, I believe, esteem'd a Native of *Ireland*, was born in *England*, in the Year 1694.—What Profession he was originally intended for I have never heard; but a strong theatrical Passion led him to that of the Stage, on which he made a very early Appearance, and was even taken considerable Notice of in the Part of *Marcus* in *'Cato*, during the first Run of that Play in the Year 1712, tho' then but eighteen Years of Age.—He from that Time increased in Favour, arose to a very conspicuous Rank in his Profession, and constantly maintained a very useful and even important Cast of Parts, both in Tragedy and Comedy.—In his Person he was genteel and well made; his Judgment was critical and correct; his Understanding of an Author's Sense most accurately just, and his Emphasis, or Manner of pointing out that Sense to the Audience, ever constantly true, even to a musical Exactness; his Feelings were strong, and nothing could give more honourable Evidence of his Powers as an Actor, than the Sympathy to those Sensations, which was ever apparent in the Audience when he thought proper to make them feel with him.

Yet, so many are the Requisites that should go to the forming a capital Actor, somewhat so very near absolute Perfection is expected in those who are to convey to us the Idea, at Times, of even more than Mortality, that, with all the above-mentioned great Qualities, this Actor was still excluded from the List of

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first Rate Performers, by a Deficiency in only one Article, *viz.* that of Voice.

It is probable that Mr. Ryan's Voice might not naturally have been a very good one, as the Cadence of it seem'd always inclinable to a sharp shrill Treble; but an unlucky Fray with some Watermen, at the very earliest Part of his theatrical Life, in which he received a Blow on the Nose, which turned that Feature a little out of its Place, tho' not so much as to occasion any Deformity, made an Alteration in his Voice also, by no Means to its Advantage; yet still it continued not disgustful, till, several Years afterwards, being attacked in the Street by some Russians, who, as it appear'd afterwards, mistook him for some other Person, he received a Brace of Pistol Bullets in his Mouth, which broke some Part of his Jaw, and prevented his being able to perform at all for a long Time afterwards; and tho' he did at length recover from the Hurt, yet his Voice ever after retained a *Tremulum* or Quaver, when drawn out to any Length, which render'd his Manner very particular, and, by being extremely easy to imitate, laid him much more open to the Powers of Mimickry and Ridicule, than he would otherwise have been. Notwithstanding this, however, by being always extremely perfect in the Words of his Author, and just in the speaking of them, added to the Sensibility I before-mentioned, an exact Propriety in Dress, and an Ease and Gentility of Deportment on the Stage, he remained even to the last a very deserved Favorite with many; which, moreover, his amiable Character in private Life did not a little contribute to.—And a very striking Instance

Instance of the personal Esteem he was held in by the Public, shewed itself on the Occasion of the Accident I related above, at which Time his late Royal Highness, *Frederick Prince of Wales*, contributed a very handsome Present to make him some Amends for the Injury he must receive from the being out of Employment, and several of the Nobility and Gentry followed the laudable Example set them by his Highness.

The Friendship subsisting between him and his great theatrical Contemporany Mr. *Quin*, is well known to have been inviolable, and reflects Honour to them both.—That valuable and justly-admir'd Veteran of the *English* Stage, even after he had quitted it as to general Performance, did, for some Years afterwards, make an annual Appearance in his favorite Character of Sir *John Falstaff*, for the Benefit of his Friend Mr. *Ryan*; and when, at last, he prudently declined hazarding any longer that Reputation, which he had in so many hardy Campaigns nobly purchased, by adventuring into the Field under the Disadvantages of Age and Infirmary; yet, even then, in the Service of that Friend, he continued to exert himself; and, where his Person could no longer avail him, he, to speak in *Falstaff's* Language, *us'd his Credit*; Yea, and to *us'd it*,—that he has been known, by his Interest with the Nobility and Gentry, to have disposed, in the Rooms of *Bath*, among Persons who could very few of them be present at the Play, as many Tickets for Mr. *Ryan's* Benefit as have amounted to an hundred Guineas.

At length this Gentleman, in the 68th Year of a Life, fifty

Years of which he had spent in the Service and Entertainment of the Public, paid the great Debt to Nature at *Bath*, to which Place he had retired for his Health, in the Year 1760.

What entitles him to a Place in this Work is, his having given to the Stage a little dramatic Piece of one Act, entitled,

*The Cobler's Opera.*

RYMER, *Thomas*, Esq; was born in the North of *England*, and educaced at the University of *Cambridge*, but in what College I know not.—On his settling in *London*, he became a Member of the Society of *Gray's-Inn*, and, in 1692, succeeded Mr. *Shadwell* as Historiographer to King *William III.*—He was a Man of great Learning and a Lover of Poetry; but, when he sets up for a Critic, seems to prove that he has very few of the Requisites for that Character; and was indeed almost totally disqualified for it, by his Want of Candour.—The Severity which he has exerted, in his View of the Tragedies of the last Age, against the inimitable *Shakespeare*, are scarcely to be forgiven, and must surely be considered as a Kind of Sacrilege committed on the *Sanctum Sanctorum* of the Muses. And, that his own Talents for dramatic Poetry were extremely inferior to those of the Persons whose Writing he has with so much Rigour attacked, will be apparent to any one who will give himself the Trouble of perusing one Play, which he has given to the World, entitled,

EDGAR. Trag.

But, altho' I cannot subscribe either to his Fame or his Judgment as a Poet or Critic, yet it cannot be denied that he was a very excellent Antiquarian and Historian,—Some of his Pieces relating

ing to our Constitution are extremely good, and his well-known, valuable, and most useful Work, entitled the *FÆDERA*, printed in seventeen Volumes in Folio, will stand an everlasting Monument of his Worth, his indefatigable Affiduity, and Clearness of Judgment as an historical Compiler.—He died on the 14th Day of Dec. 1713, and was buried in the Parish Church of *St. Clement's-Danes*.

## S.

**S** Mr. was Author of one of the very oldest regular Comedies ever written in our Language.—The Piece itself is reprinted in Mr. *Dodley's* Collection of old Plays, Vol. I. and is entitled,

*Gammer Gurton's Needle*. Com.

S. E. — These Initial Letters are prefixed to a Piece which appears to have been enter'd at Stationer's-Hall as *Shakespeare's*, tho' at the Time consider'd as an Imposition, contriv'd with a View to promote the Sale of the Book. Yet there appears a Degree of Inconsistency in the Story, as in the first Place the Public can know nothing of the Entries made in the Books of private Corporations; and secondly, as *Shakespeare's* Christian Name was too universally known to admit of any Imposition under false Initials, or for any one to mistake E. S. for *William Shakespeare*.—The Title of the Piece is,

*CUPID'S Whirligig*. Com.

*Phillips* and *Winstanley* have committed a Mistake in Regard to

this Play, by attributing it to Mr. *Thomas Goff*, whose Genius and Manner of Writing were as opposite to Comedy as Light to Darkness, and still more so, if possible, to that ludicrous Turn which runs thro' great Part of this Piece, and is particularly conspicuous in the Epistle Dedicatory.

S. J.—We find no less than five several dramatic Pieces with these Initials in the Title Page.—One of them, viz. the *Masquerade du Ciel*, most Authors have attributed to *James Shirley*, and as the Dates of all the rest, excepting the *Athenian Comedy*, come within the Period of Mr. *Shirley's* Writing, I cannot think it stretching Conjecture beyond the Limits of Probability, to ascribe them all, or at least the best Part of them, to him.—Yet I must not omit observing that *Coxeter*, in Consequence of some Lines written by Mr. *Stanley*, seems of Opinion that the *Phyllis of Scyros* was translated by Sir *Edward Sherbourne*, yet, as the Initials affixed to that Piece do not agree with that Gentleman's Name, and correspond perfectly with that of the Author I have mentioned, I think a distant Hint of that Nature is scarcely sufficient to fully invalidate the Surmise I have ventured to throw out.—The dramatic Works are,

1. *ANDROMANA*. Trag.

2. *Masquerade du Ciel*. Com.

3. *New Athenian Comedy*.

4. *PHILLIS of SCYROS*. Past.

5. *Prince of Prig's Revels*. C.

S. S.—These Initials only stand in the Title Page of one Play, written, or at least printed, in the Reign of King *James I.* nor do I find any known Authors of that Period with whose Name

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these

these Letters can be brought to correspond.—The Play is entitled,

*The Honest Lawyer.* Com.

SACKVILLE, *Thomas.* Vid. DORSET, Earl of.

SADLER, *Anthony, D. D.*—This Gentleman was Son of *Thomas Sadler*, of *Chilton* in *Wiltshire*, Esq; at which Place he was born towards the Beginning of the Reign of *James I.*—At seventeen Years of Age, viz. in the Lent Term of the Year 1627, he was enter'd Butler of *St. Edmund's-Hall* in *Oxford*, and, in 1631, was admitted to the Degree of Bachelor of Arts, and received into Holy Orders, soon after which he became Chaplain to a Gentleman in *Hertfordshire*, his Name-Sake, and most probably a Relation.—Towards the Beginning of the Civil War he was Curate of *Bishopstoke* in *Hampshire*, was afterwards Chaplain to *Letitia*, Dowager Lady *Paget*, till at length, in the Year 1654, being presented to the Living of *Compton Hanway* in *Dorsetshire*, he was refused to pass by the *Triers*, which was the Occasion of a troublesome Contest between him and those Gentlemen.—Soon after this he was made Vicar of *Mitcham* in *Surry*.—But, indeed, he seems to have been a Man of a turbulent Disposition, for we find him, in the Year 1564, engaged in a violent Quarrel with one *Robert Cramer*, a Merchant of *London*, but an Inhabitant of *Mitcham*, of whose Behaviour he complains, in a little Pamphlet of one Sheet in Quarto, entitled, *Strange News indeed from Mitcham in Surty*.—After this, however, he took the Degree of Doctor of Divinity, and was appointed one of his Majesty's Chaplains extraordinary, in which Rank I imagine he continued till his Death, which hap-

pened about the Year 1680, and the 70th of his Age.—He was no very voluminous Writer, but has left one small dramatic Piece behind him, written on a loyal Occasion, but which I imagine, from a Circumstance in the Title Page, was never represented.—It is entitled,

*The Subject's Joy for the King's Restoration.* Masque.

ST. SERFE, *Sir Thomas.*—

This Title *Jacob* has given to a Gentleman whom neither *Langbaine* nor *Gildon* have dignified with any Thing but his plain Name.—He was a Native of *North Briton*, and it appears, by the Dedication of a Play which he wrote, and will be presently mentioned, that he was in the King's Service in the North of *Scotland*, in the Times of the Troubles; tho' in what Post is not mentioned; yet, it is evident, that he ventured his Person on a Service of considerable Danger, no less than that of a Spy, from the following four Lines which *Coxeter* has quoted concerning him from the *Covent Garden Drollery*, 8vo. 1672. p. 84. viz.

Once like a Pedlar they \* have  
heard thee brag,  
How thou didst cheat their Sight,  
and save thy Craig;  
When to the great Montroses,  
under Pretence  
Of godly Bukes, thou broughtst  
Intelligence.  
\* The Covenanters.

The Title of the above-mentioned Play, the Ground-Work of which, however, is borrowed from the *Spanish*, is,

TARUGO's *Wiles.* Com.

*Langbaine*, gives it a good Character, and, in *Dryden's Miscellanies*, Part V. (8vo. 1704.) p.

272. may be seen a very elegant Copy of Verses by the Earl of *Dorset*, in Compliment to the Author, on its Publication.

SAMPSON, Mr. *William*.—All I can trace relating to this Author is, that he lived in the Reign of King *Charles I.* and was for some Time retain'd in, and a Dependant on, the Family of Sir *Henry Willoughby*, of *Richley* in *Derbyshire*.—He was the sole Author of one Play, entitled,

*The Vow Breaker.* Trag.  
He was also Assistant to Mr. *Markham*, in the Composition of his Tragedy of

*HEROD and ANTIPATER.*

SANDYS, George, Esq;—This very accomplished Gentleman was a younger Son of *Edwin* Archbishop of *York*, and was born at *Bishops Thorp*, in that County, in 1577.—At eleven Years of Age he was sent to the University of *Oxford*, where he was matriculated of *Saint Mary's-Hall*.—In the Year 1610, remarkable for the Murder of that great and good Prince, *Henry IV.* of *France*, Mr. *Sandys* set out on his Travels, and, in the Course of two Years, made a very extensive Tour, having not only travelled thro' several Parts of *Europe*, but also visited many Cities and Countries of the East under the *Turkish* Empire, as *Constantinople*, *Greece*, *Egypt*, and the *Holy Land*, after which, taking a View of the remote Parts of *Italy* and the Islands adjoining, he went to *Rome*, where he met with one *Nicholas Fitzberbert*, his Countryman, and formerly his Fellow-Student, by whom he was shewn all the Antiquities of that once renowned City.—From thence he went to *Venice*, and being by this Time very greatly improved, and become not only a

perfect Scholar but a compleat Gentleman, he returned to his Native Country, where, after properly digesting the Observations he had made, he published an Account of his Travels in Folio, which is held in very considerable Estimation.—He had also an Inclination for Poetry, his Exercises in which, however, seem to have been mostly on religious Subjects, except his Translation of *Ovid's Metamorphoses*.—He also paraphrased the Psalms, and has left behind him a Translation, with Notes, of one sacred Drama, written originally by *Grotius*, under the Title of *Christus Patiens*, and which is the Piece that *W. Lauder*, some few Years ago, thought proper to fix on, as the Foundation of his vile Charge of Plagiarism against our immortal *Milton*.—Mr. *Sandys*, in his Translation, has entitled it,

*Christ's Passion.*

There are but few Incidents known concerning our Author, but all the Writers who have mentioned him, agree in bestowing on him the Character, not only of a Man of Genius, but of singular Worth and Piety.—For the most Part of his latter Days he lived with Sir *Francis Wenman*, of *Caswell* near *Whitney* in *Oxfordshire*, to whom his Sister was married; probably chusing that Situation in some Measure on Account of its Proximity to *Burford*, the Retirement of his intimate Acquaintance and valuable Friend *Lucius*, Lord Viscount *Falkland*.—He died, however, at the House of his Nephew, Sir *Francis Wyat*, at *Bexley* in *Kent*, in 1643; and was interred in the Chancel of that Parish Church.

He had no Monument erected

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to

to his Memory, but various Writers have handed down the following Inscription, as one that was due to his Merit.

Georgius Sandys, *Poetarum Anglorum sui sæculi Princeps.*

And the high Commendations given of him by the above-mentioned ingenious Nobleman, in a Copy of Verses address'd to *Grotius* on his *Christus Patiens*, are a most honourable Tribute to, and an immortal Record of, our Author's great Worth and Abilities.

**SAVAGE, Richard**, one of the most remarkable Characters that we have met with, in all the Records of Biography.—He was the unfortunate Son of the most unnatural of Mothers, *Ann*, Countess of *Macclesfield*; who confessed that her Husband, the Earl of *Macclesfield*, was not the Father of the Child, but that he was adulterously begotten by the Earl of *Rivers*, whose Name was *Savage*.—This Declaration she voluntarily made, Anno 1697, (in which Year our Author was born) in order to procure a Separation from her Husband, with whom she had lived, for some Time, on very uneasy Terms.—As to the Truth of the Fact, there was no Doubt made of it; for Lord *Rivers* acquiesced in her Declaration, and appeared, by the Measures he took to provide for him, to consider the Child as his own.—But his Mother, who was certainly his Mother, whoever was the Father, had other, and less natural Sentiments, with Respect to the Duty which all Parents owe to their Offspring.—Strange as it may appear, the Countess looked upon her Son, from the Moment of his Birth, with a Kind of Resentment and

Abhorrence.—She resolved to disown him, and therefore committed him to the Care of a poor Woman, whom she directed to educate him as her own, enjoining her never to inform him who were his real Parents.

The hapless Infant, however, was not wholly abandoned.—The Lady *Mason*, Mother to the Countess, took some Charge of his Education, and placed him at a Grammar School near *St. Albans*, where he went by the Name of his Nurse.

While he was at this School, his Father, the Earl *Rivers*, was seized with a Distemper which threatened his Life; and, as he lay on his Death-Bed, he was desirous of providing for *this*, among others of his natural Children.—Accordingly he sent to the Countess, to enquire after her Son; and she had the monstrous Cruelty to declare him dead!—The Earl, not suspecting that there could exist in Nature, a Mother who could thus causelessly ruin her Child, without procuring any Advantage to herself by so doing, believed her wicked Report; and thereupon bestowed upon another the Sum of six Thousand Pounds, which he had before bequeathed to his Son by Lady *Macclesfield*.

This unnatural Woman did not stop here, in her Enmity to, and even Persecution of, her Son.—She formed a Scheme, on his quitting the above-mentioned School, to have him kid-napped away to the Plantations; but this Contrivance was, by some Accident, defeated.—She then hatched another Device, with the View of burying him in Poverty and Obscurity, for the Remainder of his Days; and had him placed with a Shoemaker

ker in *Holborn*.—In this Station, however, he did not long continue; for his Nurse dying, he went to take Care of the Effects of his supposed Mother, and found in her Boxes some of Lady *Mafon's* Letters to the good Woman, which informed young *Savage* of his Birth, and the Cause of its Concealment.

From the Moment of this Discovery, it was natural for him to grow dissatisfied with his Station and Employment in *Holborn*.—He now conceived he had a Right to share in the Affluence of his real Mother, and therefore he directly, and perhaps indiscreetly, applied to her, and made use of every Art to awake her Tendernefs and attract her Regard.—But in vain did he solicit this unfeeling Parent; she avoided him with the utmost Precaution, and took Measures to prevent his ever entering her House, on any Pretence whatever.

*Savage* was at this Time so touched with the Discovery of his Birth, that he frequently made it his Practice to walk in the Evening before his Mother's Door, in the Hope of seeing her by Accident; and often did he warmly solicit her to admit him to see her; but all to no Effect,—he could neither soften her Heart, nor open her Hand.

Mean time, while he was assiduously endeavouring to rouse the Affections of a Mother, in whom all natural Affection was extinct, he was destitute of the Means of Support, and reduced to the Miseries of Want.—We are not told by what Means he got rid of his Obligation to the Shoe-maker, or whether he ever was actually bound to him; but we now find him very differently employed, in order to procure a Subsistence.

In short, the Youth had Parts, and a strong Inclination toward literary Pursuits, especially Poetry.—Necessity, however, first made him an Author; and he was very oddly initiated into the Mysteries of the Press, by a little Poem on a very singular Subject, for such a Person as our young Author to meddle with: *viz.* the famous *Bangorian* Controversy, then warmly agitated by the polemical Writers of that Time.

This was, however, but a crude Effort of uncultivated Genius, of which the Author was afterward much ashamed.—He then attempted another Kind of Writing; and, at only eighteen Years of Age, offered a Comedy to the Stage, entitled *Woman's a Riddle*, which was refused by the Players; for, in Fact, the Piece was not *Savage's* Property, it not being his own Performance, but the Work of a Lady who had translated it from the *Spanish*, and given *Savage* a Copy of it: The Story is circumstantially related in our first Volume, under the above-mentioned Title of this Play.—Two Years after this, he wrote *Love in a Veil*, borrowed likewise from the *Spanish*, but with little better Success than before; for it was acted so late in the Year, that the Author received scarce any other Advantage from it than the Acquaintance of Sir *Richard Steele*, and Mr. *Wilkes*, the celebrated Comedian, by whom he was pitied, countenanced, and relieved.—The former espoused his Interest with the most benevolent Zeal, declaring that the Inhumanity of his Mother had given him a right to find every good Man his Father. *Steele* proposed to have established him in a settled Scheme of Life,

and to have married him to a natural Daughter of his, on whom he intended to bestow a thousand Pounds; but Sir *Richard* conducted his own Affairs so badly, that he found too much Difficulty in raising so considerable a Sum; on which Account the Marriage was delayed.—In the mean Time some officious Person informed the good-natured Knight, that his intended Son-in-Law had ridiculed him; which, whether true or not, so provoked Sir *Richard*, that he withdrew his Friendship from *Savage*, and never afterwards admitted him into his House.

Mr. *Wilkes*, however, still remained in his Interest; and even found Means to soften the Heart of *Savage's* Mother, so far as to obtain from her the Sum of fifty Pounds, with a Promise of farther Relief for this her out-cast Offspring; but we do not find that this Promise was performed.

Being thus obliged to depend on Mr. *Wilkes*, he became an assiduous Frequenter of the Theatres, and thence the Amusements of the Stage took such Possession of his Mind, that he was never absent from a Play in several Years.

In 1723 he brought on the Stage his Tragedy of *Sir Thomas Overbury*; in which he himself performed the principal Character, but with so little Reputation, that he used to blot his Name out of the *Dramatis Personæ*, whenever any of the printed Copies of the Play fell into his Hands.—The whole Profits of this Performance, from the acting, printing, and the Dedication, amounted to about £ 200. The celebrated *Aaron Hill*, Esq; was of great Service to him in correcting and fitting this Piece

for the Stage and the Press; and extended his Patronage and good Offices still farther.—*Savage* was, like many other Wits, a bad Manager, and was ever in Distress. As fast as his Friends raised him out of one Difficulty, he sunk into another; and when he found himself greatly involved, he would ramble about like a Vagabond, with scarce a Shirt on his Back. He was in one of these Situations all the Time wherein he wrote his Tragedy above-mentioned; without a Lodging, and often without a Dinner: So that he used to scribble on Scraps of Paper picked up by Accident, or begged in the Shops which he occasionally stepped into, as Thoughts occurred to him, craving the Favour of the Pen and Ink, as it were just to take a Memorandum.

Mr. *Hill* also earnestly promoted a Subscription to a Volume of Miscellanies, by *Savage*; and likewise furnished Part of the Poems of which the Volume was composed.—To this Miscellany *Savage* wrote a Preface, in which he gives an Account of his Mother's Cruelty, in a very uncommon Strain of Humour.

The Profits of his Tragedy and his Miscellanies together had now, for a Time, somewhat raised poor *Savage*, both in Circumstances and Credit; so that the World just began to behold him with a more favorable Eye than formerly, when a Misfortune befel him, by which not only his Reputation but his *Life* was endangered.

On the 20th of Nov. 1727, Mr. *Savage* came from *Richmond*, whither he had for some Time retired, in Order to pursue his Studies without Interruption; and accidentally meeting with two Acquaintances, whose Names were *Marckant* and *Gregory*, he went in

in with them to a Coffee-house, where they sat drinking till it was late.—He would willingly have gone to Bed in the same House, but there was not Room for the whole Company, and therefore they agreed to ramble about the Streets, and divert themselves with such Incidents as should occur till Morning.—Happening to discover a Light in a Coffee-house near *Charing-Cross*, they went in and demanded a Room.—They were told the next Parlour would be empty presently; as a Company were then paying their reckoning, in order to leave it,——*Marchant*, not satisfied with this Answer, abruptly rushed into the Room, and behaved very rudely. This produced a Quarrel; Swords were drawn, and, in the Confusion, one Mr. *James Sinclair* was killed.—A Woman Servant, likewise, was accidentally wounded by *Savage*, as she was endeavouring to hold him.

*Savage* and his Companions, being taken into Custody, were tried for this Offence, and both he and *Gregory* were capitally convicted of Murder.—*Savage* pleaded his own Cause, and behaved with great Resolution; but it was too plainly proved that he gave *Sinclair* his Death's Wound, while *Gregory* commanded the Sword of the Deceased.

The Convicts being reconducted to Prison, were heavily ironed, and remained with no Hopes of Life, but from the Royal Mercy: But, can it be believed! *this* his own Mother (yes, it may be believed of *her*) endeavoured to intercept.—She was now in Hopes of entirely getting rid of him for ever; and that the last Chance for his Life might be totally turned against him, she had the horrible Inhumanity to Prejudice

the Queen against him, at this critical Juncture, by 'telling her Majesty the most malicious Stories, and even downright Falshoods, of her unhappy Son; which so far answered her diabolical Purpose, that for a long while the Queen totally rejected all Petitions that were offer'd to her, in Favour of this unhappy Man.

At length, however, Compassion raised him a Friend, whose Rank and Character were too eminent to fail of Success: This was the amiable Countess of *Hertford*, who laid before the Queen a true Account of the extraordinary Story and Sufferings of poor *Savage*; and, in Consequence of such seasonable and powerful Interposition in his Favour, he was soon after admitted to Bail, and, in *March* 1728, he pleaded the Royal Pardon: To which also the Petition deliver'd to his Majesty by the Lord *Tyrconnel*, and the Sollicitations in his Behalf made to Sir *R. Walpole* by Mrs. *Oldfield*, were not a little conducive.

Tho' Misfortune made an Impression on the Mind of the indiscreet *Savage*, it had not sufficient Weight with him to produce a thorough Change in his Life and Manners.—He seems fated to be wretched, throughout the whole Course of his Life.—He had now recovered his Liberty, but he had no Means of Subsistence.—The lucky Thought now struck him (lucky indeed, had he known how to have improved it to the most Advantage) that he might compel his Mother to do something for him, and extort from her, by a Lampoon, what she refused to natural Affection.—He threatened, that he would severely expose her, and the Expedient proved successful.

Whether

Whether Shame prevailed with her, or whether her Relations had more Delicacy than herself, is not very clear, but the Event might have made *Savage* happy for the Remainder of his Days, had he possessed but common Prudence.—In short, Lord *Tyrconnel* received him into his Family, treated him upon an equal Footing, and allowed him 200 l. a Year.

*Savage* was now, for once, on the Top of Fortune's Wheel; but, alas! his Head soon grew giddy, his Brain turned, and down he came Head-long, with such a Fall as he never could recover.—For some Time he lived with his noble Friend, in the utmost Ease and Affluence; and the World seemed to smile upon him, as tho' he had never experienced the slightest of its Frowns.—This Interval of Prosperity furnished him with Opportunities of enlarging his Knowledge of Human Nature, by contemplating Life from its highest Gradation to its lowest; and in this gay Period of his Days, he published the *Wanderer*, a Moral Poem, which was approved by Mr. *Pope*, and which the Author himself considered as his Master-Piece.—It was addressed to the Earl of *Tyrconnel*, with the highest Strains of Panegyric.—These Praises, however, in a short Time, he found himself inclined to retract, being discarded by the Nobleman on whom he had bestowed them.

The Cause assigned by his Lordship, for withdrawing his Protection from this ill-fated Man, was, that *Savage* was guilty of the most licentious Behaviour, introducing Company into his House, with whom he practised the most licentious Frolics, and committed all the Outrages of Drunkenness: Moreover, that he pawned or sold

the Books of which his Lordship had made him a Present, so that he had often the Mortification to see them exposed to Sale upon Stalls.—On the other Hand, *Savage* alledged, that Lord *Tyrconnel* quarrel'd with him, because he would not subtract from his own Luxury, what he had promised to allow him; but this is by no Means probable.—Our Author's known Character pleads too strongly against him; for his Conduct was ever such as made all his Friends, sooner or later, grow weary of him; and even forced most of them to become his Enemies.

Being thus once more turned adrift upon the World, *Savage*, whose Passions were very strong, and whose Gratitude was very small, became extremely diligent in exposing the Faults of Lord *Tyrconnel*; and he, moreover, now thought himself again at Liberty to take his Revenge upon his Mother.—Accordingly, he wrote *The Bastard*, a Poem, remarkable for the Vivacity in the Beginning, (where he finely enumerates the imaginary Advantages of base Birth) and for the pathetic Conclusion, wherein he recounts the real Calamities which he suffered by the Crime of his Parents.—The Reader will not be displeased with a Transcript of some of the Lines, in the Opening of the Poem, as a Specimen of this Writer's Spirit and Manner of Versification.

*Blest be the Bastard's Birth!*  
*thro' wond'rous Ways,*  
*He shines excentric like a Comet's*  
*Blaze.*  
*No sickly Fruit of faint Compli-*  
*ance he;*  
*He! stamp'd in Nature's Mint*  
*with Extasy!*

He

*He lives to build, not boast a  
gen'rous Race;  
No tenth Transmitter of a foolish  
Face.—*

*He, kindling from within requires  
no Flame,*

*He glories in a Bastard's glowing  
Name.*

*—Nature's unbounded Son, he  
stands alone,*

*His Heart unbias'd, and his Mind  
his own.*

*—O Mother! yet no Mother!—  
'tis to you*

*My Thanks for such distinguish'd  
Claims are due.*

This Poem had an extraordinary Sale; and its Appearance happening at the Time when his Mother was at *Bath*, many Persons there took frequent Opportunities of repeating Passages from *the Bastard* in her hearing; so that she was obliged to fly the Place, and take Shelter in *London*.

Some Time after this, *Savage* formed the Resolution of applying to the Queen; who, having once given him Life, he hoped she might farther extend her Goodness to him, by enabling him to support it.—With this View he published a Poem on her Birth-Day, which he entitled *The Volunteer - Laureat*.—He had not, at that Time, one Friend to present his Verses to her Majesty; who, nevertheless, sent him fifty Pounds, with an Intimation that he might annually expect the same Bounty.—According he continued to pay her Majesty this Compliment on every ensuing Birth-Day, and had the Honour of presenting his Compositions, and of kissing her Majesty's Hand.

But Satire was rather his Turn than Panegyric; and, among other Exercises of his Propensity this

Way, was a Lampoon upon the Clergy, with a View to expose the Bishop of *London*, who was then engaged in a Dispute with the Lord Chancellor, which, being the Subject of general Conversation, furnished *Savage* with a popular Topic.—The Piece was entitled *the Progress of a Divine*, in which he painted the Character of a profligate Priest in such odious Colours, as drew upon him the utmost Resentment of the Ecclesiastics; who endeavoured to take their Revenge on him by a Prosecution in the *King's - Bench* for Obscenity, in Regard to some Passages in this Performance.—In Answer to this Charge *Savage* justly pleaded that he had only introduced obscene Ideas with the View of exposing them to Detestation, and of discouraging Vice by shewing its Deformity.—As the Rectitude of this Plea was obvious, it was readily admitted by Sir *Philip Yorke*, afterwards Lord Chancellor, who then presided in that Court; and who accordingly dismissed the Information.

But, tho' *Savage* found so many Friends, and had so many Resources and Supplies, he was ever in Distress.—The Queen's annual Allowance was nothing to a Man of his strange and singular Extravagance.—His usual Custom was, as soon as he had received his Pension, to disappear with it, and secrete himself from his most intimate Friends, till every Shilling of the fifty Pounds was spent; which done, he again appeared, penniless as before: But he would never inform any Person where he had been, nor in what Manner his Money had been dissipated.—From the Reports, however, of some who found Means to penetrate his Haunts, it would seem

seem that he expended both his Time and his Cash in the most sordid and despicable Sensuality; particularly in eating and drinking, in which he would indulge in the most unsocial Manner, sitting whole Days and Nights by himself, in obscure Houses of Entertainment, over his Bottle and Trencher, immersed in Filth and Sloth, with scarce decent Apparel; generally wrapped up in a Horseman's great Coat; and, on the whole, with his very homely Countenance, and altogether, exhibiting an Object the most disgusting to the Sight, if not to some other of the Senses.

His Wit and Parts, however, still raised him new Friends, as fast as his Misbehaviour lost him his old ones; and Sir *R. Walpole*, the Prime Minister, was warmly solicited in his Favour.—But, tho' Promises were made, nothing more than Promises were obtained, from that celebrated Statesman: Whether it was that some Enemy to *Savage* hinted to Sir *Robert*, that any Thing done for that unhappy Man, would be a mere Waste of Benevolence, and Charity utterly thrown away; or, to whatever Cause it was owing, certain it is, that our Author's Disappointment, with Respect to his Expectations from this Minister, could not proceed from any Want of Generosity in Sir *Robert*, who was confessedly a most munificent Patron, and bounteous Rewarder of literary Merit; especially where Men of Letters employed their Talents in his Service.

His Poverty still increasing, he was even reduced so low, as to be destitute of a Lodging; insomuch that he often passed his Nights in those mean Houses which are set open for casual Wanderers; some-

times in Cellars, amidst the Riot and Filth of the most profligate of the Rabble; and not seldom would he walk the Streets 'till he was weary, and then lie down (in Summer) on a Bulk, or (in Winter) with his Associates, among the Ashes of a Glass House.

Yet, amidst all this Penury and Wretchedness, had this Man so much Pride, so high an Opinion of his own Merit, that he ever kept up his Spirits, and was always ready to repress, with Scorn and Contempt, the least Appearance of any Slight or Indignity towards himself, in the Behaviour of his Acquaintance; among whom he looked upon none as his Superiour: He *would* be treated as an equal, even by Persons of the highest Rank! We have an Instance of this preposterous and inconsistent Pride, in his refusing to wait upon a Gentleman who was desirous of relieving him when at the lowest Ebb of Distress, only because the Message signified the Gentleman's Desire to see him at nine o'Clock in the Morning: *Savage* could not bear that any one should presume to prescribe the Hour of his Attendance; and therefore he absolutely rejected the proffer'd Kindness.

This Life, unhappy as it may be already imagined, was yet rendered more unhappy, by the Death of the Queen, in 1738; which Stroke deprived him of all Hopes from the Court.—His Pension was discontinued, and the insolent Manner in which he *demand-ed* of Sir *Robert Walpole*, to have it restored, for ever cut off this considerable Supply; which possibly had been only delayed, and might have been recovered by proper Application.

His Distress now became so great,

great, and so notorious, that a Scheme was at length concerted for procuring him a permanent Relief.—It was proposed that he should retire into *Wales*, with an Allowance of 50*l.* *per Ann.* on which he was to live privately, in a cheap Place, for ever quitting his Town-Haunts and resigning all farther Pretensions to Fame. This Offer he seemed gladly to accept, but his Intentions were only to deceive his Friends, by retiring for a while, to write another Tragedy, and then to return with it to *London*, in order to bring it upon the Stage.

In 1739, he set out for *Swansey* in the *Bristol* Stage-Coach, and was furnished with 15 Guineas to bear the Expence of his Journey.—But, on the 14th Day after his Departure, his Friends and Benefactors, the principal of whom was no other than the great Mr. *Pope*, who expected to hear of his Arrival in *Wales*, were surprized with a Letter from *Savage*, informing them that he was yet upon the Road, and could not proceed for Want of Money.—There was no other Remedy than a Remittance; which was sent him, and by the Help of which he was enabled to reach *Bristol*; from whence he was to proceed to *Swansey* by Water.—At *Bristol*, however, he found an Embargo laid upon the Shipping; so that he could not immediately obtain a Passage.—Here, therefore, being obliged to stay for some Time, he, with his usual Facility, so ingratiated himself with the principal Inhabitants, that he was frequently invited to their Houses, distinguished at their public Entertainments, and treated with a Regard that highly gratified his Vanity, and there-

fore easily engaged his Affections.—At length, with great Reluctance, he proceeded to *Swansey*, where he lived about a Year, very much dissatisfied with the Diminution of his Salary; for he had, in his Letters, treated his Contributors so insolently, that most of them withdrew their Subscriptions.—Here he finished his Tragedy, and resolved to return with it to *London*; which was strenuously opposed by his great and constant Friend Mr. *Pope*; who proposed that *Savage* should put this Play into the Hands of Mr. *Thomson* and Mr. *Mallet*, in order that they might fit it for the Stage, that his Friends should receive the Profits it might bring in, and that the Author should receive the Produce by Way of Annuity.—This kind and prudent Scheme was rejected by *Savage*, with the utmost Contempt.—He declared he would not submit his Works to any one's Correction; and that he would no longer be kept in leading Strings. Accordingly he soon returned to *Bristol*, in his Way to *London*; but at *Bristol*, meeting with a Repetition of the same kind Treatment he had before found there, he was tempted to make a second Stay in that opulent City, for some Time.—Here he was again not only caressed and treated, but the Sum of thirty Pounds was raised for him, with which it had been happy if he had immediately departed for *London*: But he never considered that a frequent Repetition of such Kindness was not to be expected, and that it was possible to tire out the Generosity of his *Bristol* Friends, as he had before tired his Friends every where else.—In short, he remained here, till his Company was no longer welcome.—His

Visits

Visits in every Family were too often repeated; his Wit had lost its Novelty, and his irregular Behaviour grew troublesome.—Necessity came upon him before he was aware; his Money was spent, his Cloaths worn out, his Appearance was shabby, and his Presence was disgusting at every Table.—He now began to find every Man from Home, at whose House he called, and he found it difficult to obtain a Dinner.—Thus reduced, it would have been prudent in him to have withdrawn from the Place; but Prudence and *Savage* were never acquainted.—He staid, in the Midst of Poverty, Hunger and Contempt, till the Mistress of a Coffee-House, to whom he owed about eight Pounds, arrested him for the Debt. He remained for some Time, at a great Expence, in the House of the Sheriff's Officer, in Hopes of procuring Bail; which Expence he was enabled to defray, by a Present of five Guineas, from Mr. *Nash* at *Bath*.—No Bail, however, was to be found; so that poor *Savage* was at last lodged in *Newgate*, a Prison so named in *Bristol*.

But it was the Fortune of this extraordinary Mortal, always to find more Friends than he deserved. The Keeper of the Prison took Compassion on him, and greatly softened the Rigours of his Confinement, by every Kind of Indulgence; he supported him at his own Table, gave him a commodious Room to himself, allowed him to stand at the Door of the Goal, and even frequently took him into the Fields, for the Benefit of the Air and Exercise: So that, in Reality, *Savage* endured fewer Hardships in this Place, than he had usually suf-

fer'd, during the greatest Part of his Life.

While he remained in this not intolerable Prison, his Ingratitude again broke out, in a bitter Satire on the City of *Bristol*, to which he certainly owed great Obligations, notwithstanding the Circumstances of his Arrest, which was but the Act of an individual, and that attended with no Circumstances of Injustice or Cruelty.—This Satire he entitled *London and Bristol Compared*; and in it he abused the Inhabitants of the latter, with such a Spirit of Resentment, that the Reader would imagine he had never received any other than the most injurious Treatment in that City.—But this is ever the Behaviour of ungrateful People.—If a thousand Favours are bestowed on them, and afterwards but the smallest Offence is given, all the previous Obligations are immediately cancel'd, and the single Offence, perhaps too an imaginary one, is returned with as much Rancour and Resentment, as if no Act of Friendship or Kindness had ever existed, or had the least Right to be brought into the Account:—As tho' Injuries only, whether real or supposed, ought to be remember'd, and Favours to be as readily forgot, as they were liberally confer'd!

When *Savage* had remained about six Months in this hospitable Prison, he received a Letter from Mr. *Pope*, (who still continued to allow him 20l. a Year) containing a Charge of very atrocious Ingratitude.—What were the Particulars of this Charge, we are not informed; but, from the notorious Character of the Man, there is Reason to fear that *Savage* was but too justly accused.

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He, however, solemnly protested his innocence; but he was very unusually affected on this Occasion.—In a few Days after, he was seized with a Disorder, which at first was not suspected to be dangerous; but, growing daily more languid and dejected, at last a Fever seized him, and he expired on the first of *August*, 1743, in the 46th Year of his Age.

Thus lived, and thus died, *Richard Savage*, Esq; leaving behind him a Character strangely chequer'd with Vices and good Qualities.—Of the former we have seen a Variety of Instances in this Abstract of his Life; of the latter, his peculiar Situation in the World, gave him but few Opportunities of making any considerable Display.—He was, however, undoubtedly a Man of excellent Parts; and, had he received the full benefits of a liberal Education, and had his natural Talents been cultivated to the best Advantage, he might have made a respectable Figure in Life.—He was happy in an agreeable Temper, and a lively Flow of Wit, which made his Company much coveted; nor was his Judgment, both of Writings and of Men, inferior to his Wit, but he was too much a Slave to his Passions, and his Passions were too easily excited.—He was warm in his Friendships, but implacable in his Enmity; and his greatest Fault, which is indeed the greatest of all Faults, was Ingratitude.—He seemed to think every Thing due to his Merit, and that he was little obliged to any one for those Favours which he thought it their Duty to confer on him: It is therefore the less to be wonder'd at, that he never rightly

estimated the Kindness of his many Friends and Benefactors, or preserved a grateful and due Sense of their Generosity towards him.

The dramatic Works of this unhappy Bard, which are only two in Number, have been already mentioned; but we must, in Conformity to our Method, here recapitulate them:

1. *Love in a Veil*. Com. from the *Spanish*.

2. *Sir THOMAS OVERBURY*. Trag.

To which may be added the Tragedy which he finished during his Residence in *Wales*, and which was a kind of Supplement to his first Tragedy; being also founded on the Story of *Overbury*.—It is not certain what became of this Piece, nor into whose Hands it fell at the Author's Death.

SAUNDERS, Mr. *Charles*.—A young Gentleman, who lived in the Reign of King *Charles II.* whose Wit, *Langbaine* informs us, began to bud as early as that of the incomparable *Cowley*; and was like him a King's Scholar at *Westminster School*, at the Time that he wrote a Play, viz.

*Tamerlane the Great*. Trag.

Mr. *Banks* has complimented our young Author in a Copy of Verses prefixed to this Play, and Mr. *Dryden* did him the Honour of writing the Prologue to it.—Whether the Stroke of Fate deprived the World soon of this promising Genius we know not, but there are no later Fruits of it on Record in the dramatic Lists.

SCOTT, Mr. *Thomas*, was educated at *Westminster School*, from whence he was removed to the University of *Cambridge*, in the Reign of King *William III.* and, during the latter Part of Queen *Anne's* Reign, he was Secretary

to the Earl of *Roxburgb*.—He was Author of the following dramatic Pieces,

1. *Mock Marriage*. Com.
2. *Unhappy Marriage*. Trag.
3. *Unhappy Kindness*. Trag.

The two last, however, are no more than the same Play, under two different Titles, whence different Writers have mistakenly mentioned it in their Catalogues.—The latter of them is its real Title.

**SEDLLEY**, Sir *Charles*, Bart. one of the gay Wits that enlivened the pleasurable Court of King *Charles* the Second, was Grandson of Sir *William Sedley*, Bart. the munificent Founder of the *Sedleian* Lecture of Natural Philosophy at *Oxford*, and Son of Sir *John Sedley*, of *Aylesford* in *Kent*, Bart. by his Wife *Elizabeth*, Daughter and Heir of Sir *Henry Saville*, Knt. the learned Warden of *Merton* College in *Oxford*, and Provost of *Eton*.—Sir *Charles* was born about the Year 1639; and, after a proper Foundation of Grammar Learning, was sent to *Oxford*, where he was admitted a Fellow-Commoner of *Wadham* College, in *Lent* Term, 1655-6.—But he left the University without taking any Degree, and, retiring into his own Country, lived privately there, out of Humour, as it should seem, with the governing Powers, till the Restoration of *Cha. II.* when he came to *London*, in Order to join in the general Jubilee, the Gaiety of which was both agreeable to his Years, and exactly suitable to his Taste and Temper.—He was soon introduced to the King, and it was not long before they, who recommended him to his Majesty, found they had thereby, in some Measure, ~~dis~~planted themselves. — Sir

*Charles* had such a distinguishingly polite Easiness in his Manner and Conversation, as set him higher in the Royal Notice and Favour, than any of the Courtiers his Rivals, notwithstanding they all aimed at the same Turn, and some of them even excelled in it. In the View of heightening their Pleasures, our Author, among the rest, did not neglect to exert his Talents in Writing.—The Productions of his Pen were some Plays, and several delicately tender amorous Poems. in which the Softness of the Verses was so exquisite, as to be called, by the Duke of *Buckingham*, *Sedley's Witchcraft*.—"There were no Marks of Genius or true Poetry to be descried (say the Authors of the *Biographia Britannica*) the Art wholly consisted in raising loose Thoughts and lewd Desires, without giving any Alarm, and so the Poison worked gently and irresistibly. Our Author, we may be sure, did not escape the Infection of his own Art, or rather was first tainted himself, before he spread the Infection to others."—A very ingenious Writer of the present Day, however, speaks much more favorably of Sir *Charles Sedley's* Writings. "He studied human Nature, and was distinguished for the Art of making himself agreeable, particularly to the Ladies; for the Verses of Lord *Rocheſter*, beginning with, *Sedley has that prevailing gentle Art, &c.* so often quoted, allude not to his Writings, but to his personal Address." **LANGHORNE'S** *Effusions*, &c.

Diffoluteness and Debauchery were the scandalous Characteristics of the Times, and it was Sir *Charles's* Ambition to distinguish himself

himself among the Foremost in the Fashion.—In June 1663, our Author, Lord Buckhurst, and Sir Thomas Ogle, were convened at a Public House in *Bow-Street*, *Covent-Garden*, and, being enflamed with strong Liquors, they went up to the Balcony belonging to that House, and there shewed indecent Postures, and gave great Offence to the Passengers in the Street, by very unmannerly Discharges upon them; which done, *Sedley* stripped himself naked, and preached to the People in a gross and scandalous manner: Whereupon a Riot being raised, the Mob became clamorous, and would have forced the Door next to the Street; but being opposed, the Preacher and his Company were driven from the Balcony, and the Windows of a Room into which they retired were broken by the Mob.—The Frolic being soon reported abroad, and as Persons of Fashion were concerned in it, it was so much the more aggravated. The Company were summoned to appear before a Court of Justice in *Westminster-Hall*, where, being indicted for a Riot, they were all fined, and our Author was sentenced to pay 500*l*.

After this Affair *Sir Charles* took a more serious Turn, applied himself to Business, and became a Member of Parliament, in which he was a frequent Speaker.—We find him also in the House of Commons in the Reign of *James II.* whose Attempts upon the Constitution he vigorously withstood.—When the Defeat of the Rebels under the Duke of *Monmouth*, made it necessary, in the Language of the Court, to have a standing Army, it was opposed strongly by the Gentlemen of the Country Party, among whom were the Earl of *Dorset*,

and *Sir Charles Sedley*, one of which bore a great Sway in the House of Peers, and the other in that of the Commons.—Their Interest was so considerable in both, especially *Sir Charles Sedley's*, that the King, foreseeing it would be a Work of the greatest Difficulty, to gain their Consent for the Payment of more Troops than what were upon the Establishment of the last Reign, contented himself with dropping the Pursuit of it, by a Dissolution of the Parliament.—In the same Spirit, our Patriot was very active in bringing on the Revolution.—This was thought more extraordinary, as he had received Favours from *James*: But that Prince had taken a Fancy to *Sir Charles's* Daughter, (tho' it seems she was not very handsome) and, in Consequence of his Intrigues with her, he created *Miss Sedley* Countess of *Dorchester*.—This Honour, so far from pleasing, greatly shocked *Sir Charles*.—However Libertine himself had been, yet he could not bear the Thoughts of his Daughter's Dishonour; and, with Regard to this her Exaltation, he only considered it as rendering her more conspicuously infamous.—He therefore conceived a Hatred for the King, and from this, as well as other Motives, readily joined to dispossess him of the Throne.

A witty Saying of *Sedley's*, on this Occasion, is recorded. "I hate Ingratitude," said *Sir Charles*; and therefore, as the King has made my Daughter a Countess, I will endeavour to "make his Daughter a Queen;" meaning the Princess *Mary*, married to the Prince of *Orange*, who dispossessed *James* of the Throne, at the ever-glorious Revolution.

*Sir Charles* lived many Years  
[ E e 2 ] after

after the Revolution, in full Possession of his Wit and Humour, and was, to the last, an agreeable Companion.—He died at a good old Age, about the Year 1722, when his Works were published, in two Volumes, 8vo.

His dramatic Writings are,

1. *The Mulberry Garden.* C.
2. ANTHONY and CLEOPATRA. Trag.
3. BELLAMIRA, or *the Mistrrefs.* Com.
4. *Beauty the Conqueror, or the Death of Mark Anthony.* Trag.
5. *The Grumbler.* Com. three Acts.
6. *The Tyrant King of CRETE.* Trag.

SETTLE, *Elkanah*, Son of *Joseph Settle* of *Dunstable* in *Bedfordshire*, was born in 1648; and in the 18th Year of his Age was entered Commoner of *Trin. Coll. Oxon*; but he quitted the University without taking any Degree, and came to *London*, where he applied himself to the Study of Poetry; in which he lived to make no inconsiderable Figure. Finding the Nation divided between the Opinions of Whig and Tory, he thought proper, on first setting out in Life, to join the Whigs, who were then, though the Minor, yet a powerful Party, and in Support of which he employed his Talents as a Writer. Afterwards, if we may credit the *Oxford Antiquary*, *Settle* changed Sides, turned Tory, and wrote for that Party with as much Zeal as he had formerly shewn for the Interest of the Whigs; by which we see that Politicians, as well as Patriots, were made of the same Sort of Stuff in those Times, as in the present.—He also wrote an Heroic Poem on the Coronation of the high and mighty Mo-

narch *James II.* 1685. commenced a Journal: for the Court, and published Weekly an Essay in Behalf of the Administration. If *Settle* was capable of thus meanly writing for, or against a Party, as he was hired, he must have been totally devoid of all Principles of Honour; but, as there is no other Authority for it than *Wood's*, the Reader may give what Credit he pleases to the Report.

Mr. *Settle's* dramatic Works are,

1. *The Empress of Morocco.* Trag. This Play was acted at Court, as appears by the two Prologues, which were both spoken by the Lady *Elizabeth Howard*; the first was written by the Earl of *Mulgrave*, the other by Lord *Rochester*: When it was performed at Court, the Lords and Ladies of the Bed-Chamber played in it.—*Dryden*, *Shadwell* and *Crowne*, however, wrote against it, which began a famous Controversy among the Wits of the Town.
2. *Love and Revenge.* Trag. Printed in 4to. 1675.
3. CAMBYSES, King of PERSIA. Trag. Written in Heroic Verse.
4. *The Conquest of CHINA by the TARTARS.* Trag. 4to. 1676. written also in Heroic Verse.
5. IBRAHIM, the Illustrious Bassa. Trag. in Heroic Verse. 1677.
6. *Pastor Fido, or the Faithful Shepherd.* Pastoral. This is *Sir Richard Fanshawe's* Translation from the Italian of *Guarini* improved.—This, and the four preceding Pieces, were all acted at the Duke

Duke of York's Theatre.—The First was likewise acted at the same Theatre, as well as at Court.

7. *Fatal Love, or the Forced Inconstancy.* Trag. 1680.
8. *The Female Prelate*, being the History of the Life and Death of Pope Joan. Trag. 1680.
9. *The Heir of Morocco.* T. 1682.
10. *Distressed Innocence, or the Princess of Persia.* Trag. This Play was acted with Applause; the Author acknowledges his Obligations to *Betterton*, for some valuable Hints in this Play, and that Mr. *Mountford* wrote the last Scene of it.
11. *The Ambitious Slave, or A generous Revenge.* Trag. acted with Success at the Theatre-Royal, 4to. 1694. No. 7, 8, 9 and 10 were likewise acted at the same Theatre.
12. *The World in the Moon.* A Dramatic Comic Opera, performed at the Theatre in Dorset-Garden, 1698.
13. *City Rambler, or the Playhouse Wedding.* Com. acted at the Theatre-Royal.
14. *The Virgin Prophetess, or the Fate of Troy.* An Opera, performed 1701.
15. *The Ladies Triumph.* A Comic Opera, presented at the Theatre in *Lincoln's-Inn-Fields*, by Subscription, 1710.

This Author had a Pension from the City, for an annual Panegyric to celebrate the Festival of the Lord Mayor; in Consequence of which he wrote various Poems, called *Triumphs for the Inauguration of the Lord Mayor*.—Besides his dramatic Pieces, he published many occasional Poems, addressed to his Patrons.—He

died in the *Charter-House*, 1724; some Months before his Decease, he offered a Play to the Managers of the Theatre-Royal in *Drury-Lane*, but he lived not to bring it on the Stage: It was called, *The Expulsion of the Danes from Britain*.

SEWELL, Dr. George.—This Author was born, in what Year we know not, at the College of *Windsor*, of which Place his Father, Mr. *John Sewell*, was Treasurer and Chapter Clerk.—He received his early Education at *Eton School*, but was afterwards sent to the University of *Cambridge*, where he was entered of *Peter-House College*, and there took the Degree of Batchelor of Physic.—From thence he went over to *Leyden*, where he studied under the famous Dr. *Boerhaave*, and, on his Return to *London*, practised Physick in that Metropolis for several Years with very good Success.—At length, towards the latter Part of his Life, he retired to *Hampstead*, where he continued the Practice of his Profession till the Year 1726, on the 8th of Feb. in which he departed this Life, and was buried at *Hampstead*.

He was a Man of an amiable Disposition, and greatly esteemed among his Acquaintance.—In his Political Principles he was inclined to the Tory Party, which might in some Measure be the Reason of his being so warm an Antagonist to the Bishop of *Salisbury*, whose Zeal had so eminently exerted itself in the Cause of the Whigs.—As an Author, he was undoubtedly possessed of a considerable Share of Genius, and wrote in Concert with several of his Cotemporary Geniuses, particularly in the *Spectators* and *Tatlers*, in the fifth Volume of the

latter, and the ninth of the former of which he was principally concerned, as also in the Translation of the *Metamorphoses of Ovid*, with Dr. Garth and others.—He has left only one dramatic Piece behind him, which met with good Success at first, but has not been acted for several Years past, entitled,

Sir WALTER RALEIGH.  
Trag.

SHADWELL, Mr. Charles.—This Gentleman, *Jacob* tells us, was Nephew to the Poet-Laureat, whose Life we shall record in the next Article.—But *Chetwood*, in his *British Theatre*, makes him more nearly related, being, as he says, his younger Son.—He enjoyed a Post in the Revenue in *Dublin*, in which City he died on the 12th of *August* 1726.—He wrote seven dramatic Pieces, the Titles of which are,

1. *Fair Quaker of DEAL*. C.
2. *Hasty Wedding*. Com.
3. *Humours of the Army*. C.
4. *IRISH Hospitality*. Com.
5. *Plotting Lovers*. Farce.
6. ROTHERIC O'CONNOR.  
Trag.
7. *Sham Prince*. Com.

All these, excepting the *Fair Quaker of Deal*, and the *Humours of the Army*, made their Appearance on the *Irish Stage* only, and are printed together in one Vol. small Octavo.

SHADWELL, Thomas, Poet-Laureat to King *William III.* was descended from an ancient Family in *Staffordshire*, and was born about the Year 1640, at *Lauton Hall* in *Norfolk*, a Seat belonging to his Father, who was bred to the Law; but, having an ample Fortune, did not trouble himself with the Practice, chusing rather to serve his Country as a Justice of Peace.—He was in that Com-

mission for three Counties, *Middlesex, Norfolk* and *Suffolk*, and discharged the Office with distinguished Ability and exact Integrity.—In the Civil Wars he was a great Sufferer for the Royal Cause; so that, having a numerous Family, he was reduced to the Necessity of selling and spending a considerable Part of his Estate, to support it.—In these Circumstances he resolved to breed his Son to his own Profession; but the young Gentleman, having as little Disposition to plod in the Drudgery of the Law, as his Father had, quitted the *Temple*, and resolved to travel.—He had a Taste, and some Genius, for polite Literature; and, upon his Return home, falling into Acquaintance with the most celebrated Wits of the Age, he applied himself wholly to cultivate those elegant Studies, which were the fashionable Amusements of the Times; and it was not long before he became eminent in dramatic Poetry, a Specimen of which appeared in a Comedy called the *Sullen Lovers*, or the *Impertinents*, which was acted at the Duke's Theatre.—As the Play was well received, he wrote a great many more Comedies, which met with good Success.

In the mean while, as it was impossible in these Times to shine among the great ones, which is the Poet's Ambition, without siding with one of the Parties, Whig or Tory.—Mr. *Shadwell's* Lot fell among the Whigs; and, in Consequence thereof, he was set up as a Rival to *Dryden*.—Hence there grew a mutual Dislike between them; and, upon the Appearance of *Dryden's* Tragedy, called *the Duke of Guise*, in 1683, our Author was charged with having the principal Hand

in writing a Piece, intituled, *Some Reflections on the pretended Parallel, in the Play called the Duke of Guise, in a Letter to a Friend*; which was printed the same Year, in four Sheets, 4to.—Mr. Dryden wrote a Vindication of the Parallel; and such a Storm was raised, both against *Shadwell*, and his Friend *Hunt*, who assisted him in it, that this latter was forced to fly into *Holland*, and we find our Author complaining, that in these, which he calls the worst of Times, his Ruin was designed, and his Life sought; and that, for near ten Years, he was kept from the Exercise of that Profession, which had afforded him a competent Subsistence.—However, he at last saw himself crowned with the Laurel, which was stripped from the Brows of his Antagonist; who thereupon, by Way of Revenge, wrote the bitterest Satire against him that ever was penned; this was the celebrated *Mac-Flecnoe*.

Our new Laureat had the Misfortune to enjoy his Honour but a very few Years, for he died suddenly in 1692, in the fifty-second Year of his Age, at *Chelsea*, and was interred in the Church there. His Friend, Dr. *Nicholas Brady*, preached his Funeral Sermon; wherein he assures us, that our Author was “a Man of great  
“Honesty and Integrity, and had  
“a real Love of Truth and Sincerity, an inviolable Fidelity  
“and Strictness to his Word, an  
“unalterable Friendship where-  
“ever he professed it, and a  
“much deeper Sense of Religion,  
“than many others have, who  
“pretend to it more openly. His  
“natural and acquired Abilities,  
“(continues the Dr.) made him  
“sufficiently remarkable to all  
“that he conversed with, very

“few being equal to him, in all  
“the becoming Qualities and Accomplishments of a compleat  
“Gentleman.”—After his Death came out *The Volunteers, or the Stock-Jobbers*, a Comedy, acted by their Majesties Servants, with a Dedication to the Queen by Mrs. *Shadwell*, our Author's Widow; and an Epilogue, wherein his Character as a Poet is set in the best and most advantageous Light; which, perhaps, was judged necessary to ballance the very different Drawing, and even abusive Representation of it, by *Dryden*, who is generally condemned for treating our Author too unmercifully; his Resentment carrying him beyond the Bounds of Truth, for that, though it must be owned he fell vastly short of *Ben Jonson*, whom he set to himself as a Model of Excellence; yet it is certain there are high Authorities in favour of many of his Comedies, and the best Judges of that Age gave their Testimony for them.—They have in them fine Strokes of Humour; the Characters are often originals, strongly marked, and well sustained.—Add to this, that he had the greatest Expedition imaginable in writing, and sometimes produced a Play in less than a Month.—Besides seventeen Plays, he wrote several other Pieces of Poetry, some of which have been commended.—An Edition of his Works, with some Account of his Life and Writings prefixed, was published in 1720, in four Volumes, 8vo.—His dramatic Works are,

1. *The Sullen Lovers, or the Impertinents.* Com.
2. *The Humorist.* Com.
3. *The Royal Shepherdess.* Tr.-Com. acted by the Duke of York's Servants, 1669.

This

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- This Play was originally written by Mr. *Fountain* of *Devonshire*, but altered throughout by *Shadwell*.
4. The *Virtuoso*. Com. 1676.
  5. *PSYCHE*. Trag. 1675.
  6. The *Libertine*. Trag. 1676. The Story from which he took the Hint of this Play, is famous all over *Spain*, *Italy* and *France* — It was first used in a *Spanish* Play, the *Spaniards* having a Tradition of such a vicious *Spaniard*, as is represented in this Piece; from them the *Italian* Comedians took it; the *French* borrowed it from the *Italians*, and four several Plays have been founded on the same Story.
  7. *EPSOM Wells*. Com. 1676. Mr. *Langbaine* says, this is so diverting and so true a Comedy, that even Foreigners, who are not in general kind to the Wit of our Nation, have extremely commended it.
  8. The *History* of *TIMON* of *ATHENS*, the *Manbater*. 1678. — In the Dedication to *George Duke of Buckingham* he observes, that this Play was originally *Shakespeare's*, who never made, says he, more masterly Strokes than in this; yet I can truly say, I have made it into a Play.
  9. The *Miser*. Com. from *Moliere's L'Avare*.
  10. A true *Widow*. Com. 1679. The Prologue was written by Mr. *Dryden*; for at this Time they lived in Friendship.
  11. The *LANCASHIRE Witches*, and *TEAGUE O'DIVELLY*, the *IRISH Priest*. C. 1682.
  12. The *Woman Captain*. Com.

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13. The *Squire* of *ALSATIA*. Com. 1688.
14. *BURY Fair*. Com. 1689.
15. *Amorous Bigot*, with the second Part of *TEAGUE O'DIVELLY*. 1690.
16. The *Scowwers*. Com. 1690.
17. The *Volunteers*, or the *Stock-Jobbers*. A posthumous Comedy, already mentioned.

*SHAKESPEARE, William*, the great Poet of Nature, and the Glory of the *British* Nation, was descended of a reputable Family, at *Stratford upon Avon*. — His Father was in the Wool-trade, and dealt considerably that Way. — He had ten Children, of whom our immortal Poet was the eldest, and was born in *April* 1564. At a proper Age he was put to the Free-School in *Stratford*, where he acquired the Rudiments of Grammar-Learning. — Whether he discovered at this Time any extraordinary Genius or Inclination for Literature is uncertain. — His Father had no Design to make a Scholar of him; on the contrary, he took him early from School, and employed him in his own Business, but he did not continue long in it, under the Controul of his Father; for at seventeen Years of Age he married, commenced Master of a Family, and became the Father of Children, before he was out of his Minority. — He now settled in Business for himself, and had no other Thoughts than of pursuing the Wool-trade, when, happening to fall into Acquaintance with some Persons who followed the Practice of Deer-stealing, he was prevailed upon to engage with them in robbing Sir *Thomas Lucy's* Park, near *Stratford*. — The Injury being repeated more than once, that Gentleman

was provoked to enter a Prosecution against the Delinquents, and *Shakespeare*, in Revenge, made him the Subject of a Ballad, which Tradition says (for the Piece is lost) was pointed with so much Bitterness, that it became unsafe for the Author to stay any longer in the Country.—To escape the Law, he fled to *London*, where, as might be expected from a Man of Wit and Humour in his Circumstances, he threw himself among the Players—Thus was this grand Luminary driven, by a very untoward Accident, into his genuine and proper Sphere.

His first Admission into the Play-house was suitable to his Appearance; a Stranger, and ignorant of the Art, he was glad to be taken into the Company in a very mean Rank; nor did his Performance recommend him to any distinguished Notice.—The Part of an under Actor neither engaged nor deserved his Attention.—It was far from filling, or being adequate to, the Powers of his Mind: and therefore he turned the Advantage which that Situation afforded him, to a higher and nobler Use.—Having, by Practice and Observation, acquainted himself with the mechanical Oeconomy of the Theatre, his Native Genius supplied the rest: But the whole View of his first attempts in Stage-Poetry being to procure a Subsistence, he directed his Endeavours solely to hit the Taste and Humour that then prevailed amongst the meaner Sort of People, of whom the Audience was generally composed; and therefore his Images of Life were drawn from those of that Rank.—Thus did *Shakespeare* set out, without the Advantage of Education, the Advice or Assistance of the Learned,

the Patronage of the better Sort, or any Acquaintance amongst them. But when his Performances had merited the Protection of his Prince, and the Encouragement of the Court had succeeded to that of the Town, the Works of his riper Years were manifestly raised above the Level of his former Productions.

In this Way of Writing he was an absolute Original, and of such a peculiar Cast, as hath perpetually raised and confounded the Emulation of his Successors; a Compound of such very singular Blemishes, as well as Beauties, that these latter have not more mocked the Toil of every aspiring Undertaker to emulate them, than the former, as flaws intimately united to Diamonds, have baffled every Attempt of the ablest Artists to take them out, without spoiling the whole.—Queen *Elizabeth*, who shewed *Shakespeare* many Marks of her Favour, was so much pleased with the delightful Character of *Sir John Falstaff*, in the two Parts of *Henry the Fourth*, that she commanded the Author to continue it for one Play more, and to shew the Knight in Love; which he executed inimitably, in the *Merry Wives of Windsor*.

Among his other Patrons, the Earl of *Southampton* is particularly honoured by him, in the Dedication of two Poems, *Venus and Adonis*, and *Lucrece*; in the latter especially he expresses himself in such Terms, as gives Countenance to what is related of that Patron's distinguished Generosity to him.—In the Beginning of King *James the First's* Reign (if not sooner) he was one of the principal Managers of the Play-house, and continued in it several Years afterwards; till, having acquired such

such a Fortune as satisfied his moderate Wishes and Views in Life, he quitted the Stage, and all other Business, and passed the Remainder of his Time in an honourable Ease, at his native Town of *Stratford*, where he lived in a handsome House of his own purchasing, to which he gave the Name of *New-Place*; and he had the good Fortune to save it from the Flames, in the dreadful Fire that consumed the greatest Part of the Town, in 1614.

In the Beginning of the Year 1616, he made his Will, wherein he testified his Respect to his quondam Partners in the Theatre; he appointed his youngest Daughter, jointly with her Husband, his Executors, and bequeathed to them the best Part of his Estate, which they came into the Possession of, not long after. He died on the 23d of *April* following, being the fifty-third Year of his Age, and was interred among his Ancestors, on the North Side of the Chancel, in the great Church of *Stratford*, where there is a handsome Monument erected for him, inscribed with the following elegiac Distich in *Latin*.

*Judicio Pylum, Genio Soeratem,  
Arte Maronem,  
Terra tegit, Populus mæret, O-  
lympus habet.*

In the Year 1740, another very noble one was raised to his Memory, at the public Expence, in *Westminster-Abbey*; an ample Contribution for this Purpose being made, upon exhibiting his Tragedy of *Julius Cæsar*, at the Theatre Royal in *Drury-Lane*, *April* the 28th, 1738.—Seven Years after his Death, his Plays were collected and published in

1623, in Folio, by two of his principal Friends in the Company of Comedians, *Heninge* and *Condale*; who likewise corrected a second Edition in Folio, in 1632.—Though both these Editions were extremely faulty, yet no other was attempted till 1714, when a third was published in 8vo. by Mr. *Nicholas Rowe*, but with few if any Corrections, only he prefixed some Account of the Author's Life and Writings.—But the Plays being in the same mangled Condition as at first, Mr. *Pope* was prevailed upon to undertake the Task of clearing away the Rubbish, and reducing them to a better Order; and accordingly he printed a new Edition of them in 1721, in 4to.—Hereupon Mr. *Lewis Theobald*, after many Years spent in the same Task, published a Piece, called *Shakespeare restored*, 8vo. 1726, which was followed by a new Edition of *Shakespeare's* Works, in 1733, by the same Author.—In 1744, Sir *Thomas Hanmer* published at *Oxford* a pompous Edition, with Emendations, in six Volumes, 4to.—To these Mr. *Warburton*, now Bishop of *Gloucester*, added another new Edition, with a great Number of Corrections, in 1747. And Mr. *Theobald's* Edition was reprinted, with several Alterations, in 1757.—In 1760, appeared an historical Play, entitled, *The Raigne of Edward the Third*, &c. which is ascribed to *Shakespeare*, upon these three concurring Circumstances, the Date, the Style, and the Plan, which is taken, as several of *Shakespeare's* are, from *Holingshead*, and a Book of Novels, called the *Palace of Pleasure*.—Thus new Monuments are continually rising to honour *Shakespeare's* Genius in the

the learned World; and we must not conclude, without adding another Testimony of the Veneration paid to his Manes by the Public in General, which is, that a Mulberry-Tree, planted upon his Estate by the Hands of this revered Bard, was cut down not many Years ago, and the Wood, being converted to several domestic Uses, was all eagerly bought at a high Price, and each single Piece treasured up by its Purchaser, as a precious Memorial of the Planter.

The Plays of this great Author, which are forty-three in Number, are as follow,

1. *The Tempest*. Com. first acted in *Black-Fryars*.
2. *The Two Gentlemen of Verona*. Com. writ at the Command of Q. *Eliz.*
3. The first and second Parts of *King HENRY IV.*—The Character of *Falstaff* in these Plays is justly esteemed a Master-Piece.
4. *The Merry Wives of Windsor*. Com. written at the Command of Queen *Elizabeth*.
5. *Measure for Measure*. Com. Plot taken from *Cynthio Ciralini*.
6. *The Comedy of Errors*, founded upon *Plautus Mœnechmi*.
7. *Much ado about Nothing*. C. Plot taken from *Ariosto's Orlando Furioso*.
8. *Love's Labour lost*. Com.
9. *Midsummer Night's Dream*. Com.
10. *The Merchant of Venice*. Tragi-Com.
11. *As you like it*. Com.
12. *The Taming of a Shrew*. Com.
13. *All's well that ends well*. Com.

14. *The Twelfth-Night, or What you will*. Com.—In this Play there is something singularly ridiculous in the fantastical Steward *Malvolio*.—Part of the Plot taken from *Plautus's Mœnechmi*.
15. *The Winter's Tale*. Tragi-Com. Plot taken from *Dorastus and Faunus*.
16. *The Life and Death of King JOHN*. An Hist. Play.
17. *The Life and Death of King RICHARD II.* Trag.
18. *The Life of King HENRY V.* Hist. Play.
19. The first Part of *King HENRY VI.* Hist. Play.
20. The second Part of *King HENRY VI. with the Death of the good Duke HUMPHREY*.
21. The third Part of *King HEN. VI. with the Death of the Duke of YORK*.—These Plays contain the whole Reign of this Monarch.
22. *The Life and Death of King RICHARD III.*
23. *The famous History of the Life of K. HENRY VIII.*
24. *TROILUS and CRESSIDA*. Trag. Plot from *Chaucer*.
25. *CORIOLANUS*. Trag.
26. *TITUS ANDRONICUS*. T.
27. *ROMEO and JULIET*. T. Plot from *Bandello's Novels*—This is perhaps one of the most affecting of *Shakespeare's* Plays; it was not long since acted fourteen Nights together at both Houses, at the same Time, and it was a few Years before revived and acted twelve Nights with Applause, at the Little Theatre in the *Haymarket*.
28. *TI-*

28. TIMON of ATHENS. Tr.  
The Plot from Lucian's Dialogues.
29. JULIUS CÆSAR. Trag.
30. The Tragedy of MACBETH.  
Plot from Buchanan, and other Scotch Writers.
31. HAMLET Prince of DENMARK. Trag.
32. King LEAR. Trag. Plot,  
see Leland, Monmouth.
33. OTHELLO, the Moor of VENICE. Trag. Plot  
from Cynthio's Novels.
34. ANTHONY and CLEOPATRA. Story from Plutarch.
35. CYMBELINE. Trag. Plot  
from Boccace's Novels.
36. PERICLES Prince of TYRE.  
An Historical Play.
37. The LONDON Prodigal. C.
38. The Life and Death of THOMAS Lord CROMWELL,  
the Favourite of King HENRY VIII.
39. The History of Sir JOHN OLDCASTLE, the good  
Lord COBHAM. Trag.—  
See Fox's Book of Martyrs.
40. The Puritan, or the Widow of Watling-street. Com.
41. A YORKSHIRE Tragedy.  
This is rather an Interlude than a Tragedy, being very short, and not divided into Acts.
42. The Tragedy of LOCRINE,  
the eldest Son of King BRUTUS. Story from Milton's History of England.

SHARP, Mr. Lewis.—This Gentleman lived in the Reign of Charles I. and wrote one Play, entitled,

The Noble Stranger. Com.

SHARPMAN, Mr. Edward, was a Member of the Middle Temple in the Reign of James I. and wrote a Play much resem-

bling, if not borrowed from, Marston's Comedy of the Parastaster.—It is entitled,

The Fkire. Com.

SHAW, Samuel, was of *Asbby de la Zouch* in *Leicestershire*, and wrote one Interlude, which was only represented at a Country School.—It was entitled,

ΠΟΙΚΙΛΟΦΡΟΝΕΣΙΣ, Interl.

SHEPPARD, Mr. S. lived in the Reign of King Charles I. and, during the Prohibition of the Stage, wrote and published two small dramatic Pieces on Party Subjects, which, however, bear much stronger Testimony to his Loyalty than to his poetical Abilities; for, besides the Shortness of each of them, being not longer than a single Act of a moderate Play, they are almost entirely stolen from other Authors.—The Titles of them both are the same, the second being only a Continuation of the same Subject with the first.—They are entitled,

The Committee Man curried.  
Com. in two Parts.

SHERBURNE, Sir Edward, Knight.—This Author, or at least learned Translator, was born in *Goldsmith's Rents*, in the Parish of *St. Giles's, Cripplegate, London*, in 1616, and was of the same ancient Family with Sir Nicholas Sherburne, Bart. of *Stonyhurst* in *Lancashire*.—He was Commissary General of King Charles I's Artillery, was constant in his Attachment to the Royal Cause, and, in Consideration of many faithful Services and Sufferings, was knighted by Charles II. at *Whitehall*, in 1682.—Wood mentions him by the Title of late Clerk of his Majesty's Ordnance and Armories within the Kingdom of England, which Post he must have held under K. Cha. II.

He

He was a Person of great Learning, and translated four of the Tragedies of *Seneca*, viz.

1. HERCULES. *Vid.* APPENDIX. Vol. I.
2. MEDEA.
3. THEBAIS.
4. TROADES.

*Coxeter* also tells us, that he had been informed that the *Clouds* in *Stanley's* Life of *Aristophanes* was written by this Gentleman.—He also conjectures him to be the Translator of the

PHILLIS of SCYROS.

But with Regard to that Conjecture, see before under the Initial Letters S. J.

SHERIDAN, *Thomas*, M. A.—This Gentleman, who is now living, and has lately made himself well known by his several Endeavours for the Promotion and Improvement of the Art of Oratory in these Kingdoms, is the second Son of Dr. *Thomas Sheridan*, whom a close Intimacy and continual Correspondence with that Master of true Wit and original Humour, the Dean of St. *Patrick's*, introduced more extensively to the Notice of the World than any very extraordinary Abilities of his own.—The Object of our present Enquiries was, I believe, born at *Quilca*, a little Estate in the County of *Cavan* in *Ireland*, which came into the Family in Right of his Mother, the Daughter of one Mr. *M'Phereson*, a *Scots* Gentleman, who became possessed of it during the Troubles in *Ireland*.

The early Parts of his Education, no Doubt, he received under his Father, who was so far from being a mere Country Pedagogue, that he was deemed as good a Schoolmaster as any in *Europe*, and one of the best *Latinists* and *Grecians* of the Age he lived in.

When grounded in these Languages, he removed to *Trinity College, Dublin*, where he went thro' his Academical Studies, and, I believe, took his Degree of Master of Arts.—This Course of Education finished, it was Time for Mr. *Sheridan* to set forwards in Life; but his Father having no kind of Interest to procure him Preferment had he thought of going into Orders, nor any Fortune to give him as a Means of providing for him in any of the other liberal Professions, till such Time as his own Talents might have insured his Success, what Step was to be taken became a Point of some Consideration.—The young Gentleman's Inclinations, added to the Applause that he had frequently met with from those who had been present at the Delivery of some of his academical Exercises, in which, tho' very young, he had acquir'd great Reputation as a just and critical Orator, pointed his Thoughts towards the Theatre.—That of *Dublin* was indeed, at that Time, at a very low Ebb, not only with Respect to the Emoluments arising from it, but also as to the theatrical Merit of the Performers, and still much more so as to the internal Oeconomy and Conduct of it, and the private Characters of the greatest Part of its Members; and consequently not much frequented, excepting by the younger and more licentious Members of the Community, who went there more for the Sake of indulging an Inclination of Riot and Intrigue, than from any other Motive.—Notwithstanding these Disadvantages, however, Mr. *Sheridan's* Merit, and the strong Support his Interest met with from his Fellow Collegians, who, in that

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City,

City, bear great Sway in all the Affairs of public Entertainment, forc'd him into Notice and Approbation.—And, as if one Period had been fixed on by Fate for awakening the almost expiring Taste of both Kingdoms, it was nearly at the same Time that our great brilliant Star appear'd at once with dazzling Lustre in the East, and this other new Phænomenon shone forth with almost equal Lustre from the West of the Theatric Hemisphere.—But there was a Piece of Service still remaining to be done to the *Irish* Theatre, even of more Importance than the Acquisition of capital Performers, and which was reserved for Mr. *Sheridan* to accomplish.—This was the curbing the Licentiousness which had long reign'd with an unlimited Empire behind the Scenes, and the putting a Stop to the Liberties daily taken by the young and unruly among the Male Part of the Audience, who, by the Prescription of Custom almost immemorial, had constantly claimed a Right of coming into the Green-Room, attending Rehearsals, and carrying on Gallantries in the most open and offensive Manner, with such of the Actresses as would admit of them, while those who would not, were perpetually exposed to Insult and Ill-Treatment.—These Grievances Mr. *Sheridan*, as soon as he became Manager of the Theatre, which was not long after his first coming on the Stage, determined by Degrees to remove; which he at last happily effected, tho' not till after his having been involved in Contests with perhaps the most tumultuous Audiences in the World, not only at the Hazard of losing his Means of Subsistence, but even at the Risque

of his Life, from the Resentment of a Set of lawless Rioters; who were, however, thro' a noble Exertion of Justice in the Magistracy of *Dublin*, in the Support of so good a Cause, at length convinced of their Error, or at least of the Impracticability of pursuing it any farther with Impunity.—And thus to Mr. *Sheridan's* Care, Judgment, Assiduity and Spirit, the Theatre of *Dublin* stands indebted for the Regularity, Decorum and Propriety which it has since been conducted with, and the Reputation it has acquir'd; it having been brought to that Strictness of Conduct, that neither the Powers of Interest or of Violence could procure an Admittance for any one behind the Scenes during the Time either of Performance or Rehearsal.—Nor has the Public been under less considerable Obligations to this Gentleman, not only for the Ease and quiet Enjoyment of their most rational Amusement, but also for the very Merit of the Performances, in Consequence of his introducing such a Degree of Regularity into them, as became a Temptation for other Persons, as well as himself (possess'd of amiable Characters, descended from good Families, whose Educations had been liberal, and who were endowed with those Virtues and Accomplishments, without which theatrical Excellence can never be attained) to offer their Services to the Public, in a Profession, which, for a long Time, with Respect to that Kingdom, none but Persons, indifferent to that most valuable of all earthly Possessions, the good Opinion of the World, would venture to appear in.

During the Space of about eight Years,

Years, Mr. *Sheridan* possessed this important Office of Manager of the Theatre Royal of *Dublin*, with all the Success both with Respect to Fame and Fortune that could well be expected.—Till at length, an unfortunate Occurrence overthrew at once the seemingly stable Fabric he had so long and with so much Pains been rearing, prov'd the Shipwreck of his private Fortune, and indeed hitherto the Destruction of all those flourishing Prospects the *Irish* Stage seem'd then to have of an established Success.

In the Summer of the Year 1754, in which the Rancour of political Party arose to the greatest Height that it had almost ever been known to do in *Dublin*, Mr. *Sheridan* unfortunately revived a Tragedy, viz. *Miller's Mahomet*. In this Play were many Passages, which, though no more than general Sentiments of Liberty, and the Detestation of Bribery and Corruption, in those who have the Conduct of public Affairs, yet being fixed on by the Anti-Courtiers as expressive of their own Opinions in Regard to certain Persons at that Time in Power, those Passages were insisted on by them to be repeated; a Demand which, on the first Night of its Representation, was complied with by Mr. *Digges*, by whom the Part of *Alcanor*, in which most of them occur'd, was then perform'd.—On the succeeding Night, however, in Consequence of some Remonstrances which had been made by the Manager, on the Impropriety and Inconveniences attending on such a Practice, the same Speeches, when again called for by the Audience, were refused by the Actor, and, on some Hints which

he could not avoid giving of his Inducement for that Refusal, the Manager became the Object of their Resentment. — On his not appearing to appease their Rage by some Kind of Apology, they flew out into the most outrageous Violence, cut the Scenery to Pieces with their Swords, tore up the Benches and Boxes, and, in a Word, totally despoiled the Theatre; concluding with a Resolution never more to permit Mr. *Sheridan* to appear on that Stage.

In Consequence of this Tumult he was obliged to place the Management of his ravaged Playhouse in other Hands for the ensuing Season, and come himself to *England*, where he continued till the Opening of the Winter of the Year 1756, when the Spirit of Party being in some Degree subsided, and Mr. *Sheridan's* personal Opponents somewhat convinced of the impetuous Rashness of their Proceedings, he returned to his native Country, and having preceded his first Appearance in Character by a public Apology for such Parts of his Conduct as might have been consider'd as exceptionable, he was again received with the highest Favour by the Audience.—But now, though once more seated on the Throne of theatrical Sovereignty, his Reign, which had been thus disturbed by an Insurrection at home, was yet to undergo a second Shock from an Affair still, if possible, more fatal, being no less than an Invasion from abroad. —Two mighty Potentates from *England*, viz. Mr. *Barry* and Mr. *Woodward*, having found Means to sound the Disposition of the People of *Dublin*, with whom the former, exclusive of his allowed theatrical Merit, had

great Interest by being their Countryman, and finding it the Opinion of many, that a second Theatre in that City would be likely to meet with Encouragement, if supported by good Performers, immediately raised a large Subscription among the Nobility and Gentry, set Artificers to Work, erected a new Playhouse in *Crown-street* during the Summer Season, and, having engaged a Company selected from the two Theatres of *London*, were ready for opening by the Beginning of the ensuing Winter.—And now, at a Time when he needed the greatest Increase of theatrical Strength, he found himself deserted by some of his principal Performers, who had engaged themselves at the new House; and, as if Fate was determined to combat against him, some valuable Auxiliaries, which he had engaged from *England*, among whom were Mr. *Theophilus Gibber*, and Mr. *Maddox* the Wire-Dancer, lost their Lives in the Attempt to come to *Ireland*, being driven by a Storm, and cast away on the Coast of *Scotland*.

This was the finishing Stroke to that Ruin which had begun to take Place, and had been so long impending over his Head.—He was now compelled entirely to throw up his whole Concern with that Theatre, and to seek out for some other Means of providing for himself and Family.

In the Year 1757, Mr. *Sheridan* had published a Plan, whereby he proposed to the Natives of *Ireland* the Establishment of an Academy for the Accomplishment of Youth in every Qualification necessary for a Gentleman.—In the Formation of this Design he consider'd the Art of Oratory as

one of the principal Essentials, and, in order to give a stronger Idea of the Utility of that Art, by Example as well as Theory, he opened his Plan to the Public in two or three Orations, which were so well written, and so admirably delivered, as to give the highest Proofs of the Abilities of the Proposer, and his Fitness for the Office of Superintendent of such an Academy; for which Post he offer'd his Service to the Public.—Yet how it happen'd I know not; but, tho' the Plan itself was in some Degree carried into Execution, Mr. *Sheridan* was unfortunately excluded from any Share in the Conduct of it.

He then came over once more to *England*, where he compos'd a Course of excellent Lectures on *Elocution* and *Oratory*, which he publicly read in the Theatre of the University of *Oxford*, to numerous and elegant Audiences, very considerably to his Emolument, and still more so to his Reputation; and, as a farther Testimony borne to his Abilities, was honoured by the University with a Master of Arts Degree.—From thence he again came to *London*, where, for these three Years past, his Time seems to have been divided between the Avocations of his former Profession (having performed frequently in some of his most favorite Characters in the Theatre Royal in *Drury-Lane*) and that of the reading Lectures.—Some Part of last Winter, also, he published Proposals for establishing an Academy for introducing the *English* Language in its Purity, both of Grammar and Pronunciation, into the Kingdom of *Scotland*, where moreover he had met with

with Success in his Lectures ; but this Design seems, for the present at least, to be laid aside.

I have been the fuller in my Account of this Gentleman, as his close Connection with, and his real Consequence in theatrical History, seem naturally to render the Events of his Life of some Importance to the Devotees of the dramatic Muses, and to entitle them to an ample mention in a Work of this nature.—What Plan he proposes to pursue hereafter I am not informed of, but, be it what it will, his Merits of various Kinds certainly entitle him to the Encouragement of the Public, in whose Service he has ever been faithfully assiduous, although in many Instances unsuccessfully so. As an Actor, the capital Station he so long maintained in the good Opinion of an Audience who value themselves so highly on being critical Judges of the Performances, is surely sufficient to authorize our allowing him, if not a Place in the first Rank of Actors, at least deserving of one superior to those in the second.—Nature has indeed been rather niggard of her Favour to him with Respect to Voice and Person, but the Judgment in oratorical Execution, and the critical Understanding of his Author, which are so essentially his Characteristics, must ever afford Delight to the judicious and discerning.—As a Scholar, all who know him must acknowledge his Excellencies ; and as a Writer, his Essay on *British Education*, and his Course of *Oratorical Lectures* lately published, as well as the many little Pieces which, in his own Defence, he has at Times been obliged to send forth into the World, shew a Depth of Rea-

soning, a Fulness of Imagination, and a Command of Language, which speak his Praises in nobler Terms than it is in the Power of my Pen to display them with.—In the dramatic Way he has only produced one original Piece, and prepared three more for the Stage from the Works of other Authors, *viz.*

1. *Captain O'BLUNDER*. Far.
2. *CORIOLANUS*. Trag. *Vid.*  
Vol. I. APPENDIX.
3. *Loyal Subject*. Tragi-Com.  
alter'd from *Beaumont and Fletcher*.
4. *ROMEO and JULIET*. T.  
alter'd from *Shakespeare*.

SHERIDAN, Mrs. Wife to the above-mentioned Gentleman.—This very ingenious Lady has written some Things in the Novel-Way, which have been well-received ; particularly the History of Miss *Sidney Biddulph*.—She is likewise Author of a Comedy, acted last Winter, with good Success, at the Theatre in *Drury-Lane*, entitled,

*The Discovery*.

Her Husband played a principal Part in it ; as did also Mr. *Garrick*, Mr. *Obrien*, Mr. *Holland*, Mrs. *Pritchard*, &c. — *Garrick's* Part, being that of a formal old Batchelor, (Sir *Anthony Brantville*) kept the House in a continual Roar of Laughter ; and several lively Scenes between Sir *Harry Flutter* (Mr. *Obrien*) and his Lady, (Miss *Pope*) created much Mirth, and were greatly applauded.—As to the Character of the Play in general, the ingenious Authors of the *Monthly Review* observe, that it is “ senti-  
“ mental and moral in the Con-  
“ duct, easy and correct in the  
“ Language, various and enter-  
“ taining in the Characters ;”

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to

to which they add, "the greatest Fault we find throughout the whole, is the Length and Language of some of the Scenes, which almost deviate into Preaching." — This Fault, however, was judiciously rectified in the Performance, after the first Night.

This Lady is also said to be the Translator of the Memoirs and Letters of the celebrated *Niron de L'Enclos*, published in 1761, in two Pocket Volumes.—We mention this Circumstance to distinguish her Edition from a prior Translation in one Vol. which is deemed much inferior to Mrs. *Sheridan's* Performance.

*SHIPMAN, Thomas, Esq;*—Of this Gentleman we have no farther Information, than that he was descended of a very good Family, and had, by Dint of an excellent Education, acquired all those Accomplishments which were necessary to fit him for Conversation, and render his Company desirable by the best Wits of the Age.—We find only one dramatic Piece of his extant, whose Title is

*HENRY III. of France.* Trag. Yet it appears, from a Collection of his Poems, entitled *Carolina*, that he was held in high Esteem by Mr. *Cowley*, and had written other Tragedies.—But what they were entitled, or whether ever published, it is not easy to trace.—He lived in the Reign of *Charles II.* and is supposed to have died in the Year 1691.

*SHIRLEY, Mr.*—A Gentleman of this Name I find to have been, about thirty Years ago, Author of one dramatic Piece; but whether he is yet living, has render'd himself any other Ways

known by literary Productions, or any other Particulars relating to him, I am totally ignorant of. The Title of his Play is,

*The Parricide.* Trag.

*SHIRLEY, Mr. Henry.*—Of this Gentleman I can trace no farther Particulars, than that he lived in the Reign of *K. Charles I.* and wrote one Play, entitled,

*The Martyr'd Soldier.* Trag. *Wood* imagines him to be Brother, or some near Relation of *James Shirley*, whom I now shall proceed to give some Account of.

*SHIRLEY, James*, was of an ancient Family, and born about the Year 1594, in *London*.—He was educated at *Merchant-Taylor's* School, and from thence removed to *St. John's* College in *Oxford*; where *Dr. Laud*, then President of that College, conceived a great Affection for him, on Account of his excellent Parts, yet would often tell him, that "he was an unfit Person to take the sacred Function upon him, and should never have his Con-  
"sent;" because *Mr. Shirley* had a large Mole upon his left Cheek, which *Laud* esteemed a Deformity. Afterwards, leaving *Oxford*, he went to *Cambridge*, and soon after, entering into Orders, he took a Cure at or near *St. Albans*.—In the mean Time, growing unsettled in his Principles, he changed his Religion for that of *Rome*, left his Living, and taught a Grammar-School in *St. Albans*; but this Employment being uneasy to him, he retired to *London*, lived in *Gray's-Inn*, and became a Writer of Plays.—By this he gained, not only a Livelihood, but also great Respect and Encouragement from Persons of Quality, especially from the Queen, Wife to *King Charles I.*

who

who made him her Servant.—When the Rebellion broke out, he was obliged to leave *London* and his Family; for he had a Wife and Children: And being invited by his Patron *William*, Earl, afterwards Duke, of *Newcastle*, to follow his Fortune in the Civil Wars, he attended his Lordship.—On the Decline of the King's Cause, he retired to *London*; where, among other of his Friends, he found Mr. *Stanley*, Author of the *Lives of the Philosophers*, who supported him for the present.—The acting of Plays being prohibited, he then returned to his old Occupation of teaching School, which he did in *White-Fryars*; and, at the Restoration, several of his Plays were brought upon the Theatre again.—In 1666, happen'd the great Fire of *London*, by which he was burnt out of his House near *Fleet-street*; from whence he removed into the Parish of *St. Giles's* in the Fields; where, being extremely affected with the Loss and Terror occasioned by that dreadful Conflagration.—They both died within the Space of twenty-four Hours, and were interred in the same Grave.

Besides thirty-nine Plays, Tragedies and Comedies, printed at different Times, he published an Octavo Volume of Poems in 1646, with three Tracts relating to Grammar.—He assisted his Patron, the Duke of *Newcastle*, in composing several Plays, which the Duke published; as likewise Mr. *John Ogilby*, in his Translation of *Homer* and *Virgil*, with writing Notes on them.—He was by many consider'd as one of the most noted dramatic Poets of his Time; and some thought

him even equal to *Fletcher* himself.

Our Author's dramatic Pieces are,

1. *The Changes, or Love in a Maze*. Com. 1632.
2. *Contention for Honour and Riches*. Masque, 1633.
3. *HONORIA and MAMMON*. Com.
4. *The Witty Fair-One*. Com. 1633.
5. *The Triumphs of Peace*. Masque, 1633.
6. *The Traytor*. Trag. 1635.
7. *The Young Admiral*. Tragi-Com. 1637.
8. *The Example*. Tragi-Com. 1637.
9. *HYDE Park*. Com. 1637.
10. *The Gamester*. Com. 1637.
11. *The Royal Master*. Tragi-Com. 1638.
12. *The Duke's Mistress*. Tragi-Com. 1638.
13. *The Lady of Pleasure*. Com. 1638.
14. *The Maid's Revenge*. Trag. 1638.
15. *CHABOT Admiral of France*. Trag. 1639.
16. *The Ball*. Com. 1639.
17. *ARCADIA*. Dramatic Pastoral. 1640.
18. *The Humorous Courtier*. C. 1640.
19. *St. PATRICK for Ireland*. Historical Play. 1640.
20. *Love's Cruelty*. Trag. 1640.
21. *The Triumph of Beauty*. Masque, 1646.
22. *The Sisters*. Com. 1652.
23. *The Brothers*. Com. 1652.
24. *The Doubtful Heir*. Tragi-Com. 1652.
25. *The Court Secret*. Tragi-Com. 1653.
26. *The Impostor*. Tragi-Com. 1653.
27. *The Politician*. Trag. 1655.
28. *The*

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28. *The Grateful Servant*. Tr.-Com. 1655.
29. *The Gentleman of VENICE*. Tragi-Com. 1655.
30. *The Contention of AJAX and ULYSSES for ACHILLES's Armour*. M. 1658.
31. *CUPID and Death*. Masq; 1658.
32. *Love-Tricks, or the School of Compliments*. C. 1658.
33. *The Constant Maid, or Love will find out the Way*. C.
34. *The Opportunity*. Com.
35. *The Wedding*. Com.
36. *A Bird in a Cage*. Com.
37. *The Coronation*. Com.
38. *The Cardinal*. Trag.
39. *ANDROMANA, or the Merchant's Wife*. Trag. 1660.

SHIRLEY, *William*, Esq;—This Gentleman is still living, and was for some Years Resident in *Portugal*, in the Character, if I mistake not, of a Consul or public Agent for Mercantile Affairs from this Kingdom.—Some Disgust, however, or Dispute which he had involved himself in there, he returned to *England* about the Year 1749.—He has ever been esteemed a Person of deep Penetration, and well versed in Affairs of Trade and the Commercial Interests and Connections of different Kingdoms, more especially those of *Great Britain* and *Portugal*.—He has also been generally consider'd as the Author of several Letters on those Subjects published in the *Daily Gazetteer*, and signed *Lusitanicus*.—In his poetical Capacity, however, Mr. *Shirley* does not stand in so considerable a Light, there having only one dramatic Piece of his Writing as yet appear'd on the

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Stage, and that, though strongly supported with Respect to the Performance, met with but very indifferent Success.—It was entitled,

EDWARD the Black Prince.  
Trag.

We are informed that this Gentleman has written another Tragedy, and that every Thing was ready for acting it, in the present Year 1763, at the Theatre in *Covent-Garden*; when it was prohibited by Authority: The Town were the more surprized at this, the Play being entirely built on an old Story used by the *Greek* Poets 3000 Years ago, and bearing no Affinity to the present Times.—This is one ill Consequence of investing a Courtier with the Power of licensing the Stage, which certainly ought to be as free as the Press; the Exertion of such a Power being, as we conceive, the highest Insult on the Dignity of the Public.

SMITH, *Edmund*, a Poet of considerable Reputation, was the only Son of Mr. *Neale*, an eminent Merchant, and was born in the Year 1668.—Some Misfortunes of his Father, which were soon after followed by his Death, occasioned the Son's being left very young in the Hands of Mr. *Smith*, who had married his Father's Sister.—This Gentleman treated him as if he had been his own Child, and placed him at *Westminster* School, under Dr. *Busby*.—After the Death of his generous Guardian, whose Name in Gratitude he thought proper to assume, he was removed to *Christ-Church* in *Oxford*, and was there, by his Aunt, handsomely maintained till her Death.—Some Time before his leaving  
*Christ-*

*Christ-Church*, he was sent for by his Mother to *Worcester*, and acknowledged by her as a legitimate Son; which his Friend Mr. *Oldisworth* mentions, to wipe off the Aspersions that some had ignorantly cast on his Birth.—He passed through the Exercises of the College and University with unusual Applause, and acquired a great Reputation in the Schools both for Knowledge and Skill in Disputation.—Mr. *Smith's* Works are not many.—His celebrated Tragedy, *Phædra and Hippolitus*, was acted at the Theatre-Royal in 1707; and was introduced upon the Stage, at a Time when the *Italian* Operas so much engrossed the polite World, that Sense was altogether sacrificed to Sound: And this occasioned Mr. *Addison*, who did our Poet the Honour to write the Prologue, to rally therein the vitiated Taste of the Public, in preferring the unideal Entertainment of an Opera to the genuine Sense of a *British* Poet.—This Tragedy, with a Poem to the Memory of Mr. *John Phillips*, his most intimate Friend, three or four Odes, and a *Latin* Oration, spoken publicly at *Oxford*, in *Laudem Thomæ Bodleii*, were published in the Year 1719, under the Name of his *Works*, by Mr. *Oldisworth*; who prefixed a Character of the Author, from whence this Account is taken.—Mr. *Smith* died in the Year 1710, in the 42d Year of his Age, at the Seat of *George Duckett, Esq;* called *Hartbam* in *Wiltshire*, and was buried in the Parish Church there.—Mr. *Oldisworth* has represented Mr. *Smith*, as a Man abounding with Qualities equally good and great; and we have no Reason to impute this Panegyric to the Par-

tiality of Friendship.—Mr. *Smith* had, nevertheless, some slight Defects in his Conduct; one was an extreme Carelessness in Dress, which Singularity procured him the Name of Captain *Ragg*.—His Person was yet so well formed, that no Neglect of this Kind could render it disagreeable; in-somuch that the Fair Sex, who observed and admired him, used at once to commend and reprove him, by the Name of the handsome Sloven.—It is acknowledged also, that he was much inclined to Intemperance; which sunk him into that Sloth and Indolence, which has been the Bane of many a bright Genius. Upon the whole, he was a good-natured Man, a finished Scholar, a fine Poet, and a discerning Critic.

SMITH, Mr. Henry, wrote in the Reign of *William III.*—He belonged to *Clifford's - Inn*, and was Author of one Play, entitled,

*The Princess of PARMA.* T.

SMITH, Mr. John, was born at *York*, received his Education at *Oxford*, and was, for many Years, Under-Master of *Magdalen* School in that City.—He is said to have lived afterwards in *Yorkshire*; and to have wrote one dramatic Piece, refused by the Players, but printed about the Year 1691, under the Title of,

CYTHEREA. Com.

SMITH, Mr. William.—This Gentleman wrote, in the Reign of King *James I.* two dramatic Pieces, whose Titles are,

1. *Freeman's Honour.* Play.

Vid. Vol. I. APPENDIX.

2. *Hector of Germany.* Hist. Play.

The first of them, I believe, never

ver appeared in Print, being only mentioned in the Epistle Dedicatory of the other.

*Coxeter* queries, whether this Author is not the *William Smith*, *Rouge Dragon* Pursuivant at Arms, spoken of in the *English Topographer*, pag. 2.

SMOLLET, *Tobias*, M. D.—A well-known Writer of the present Age, is a Native of *North Briton*, and was bred a Sea Surgeon.—He served in the War which was terminated by the Peace of *Aix la Chapelle*, in 1748. Having then no farther Employment at Sea, he betook himself to his Pen; and, being happy in a lively Genius, he soon produced his celebrated Novel, entitled *Roderick Random*; which met with great Success.—This encouraged him to pursue the same Path, and he afterwards gave the Town another Novel, entitled *Peregrine Pickle*; in which he luckily introduced the History of the celebrated Lady *Vane*.—This Episode gave the Book a great Run; but it had likewise no inconsiderable Merit, independent of that Lady's entertaining Story; the Materials of which, it is said, she herself furnished.—He likewise wrote a third Novel, entitled *Ferdinand Count Fathom*, which was judged greatly inferior to the two former; and to this Gentleman also the Public is obliged for a new Translation of *Gil Blas*, which was well received.—He also made a new Translation of *Don Quixote*, from the *Spanish*:—And, in 1752, he struck into a different Branch of Literature, and published a Tract on Bathing and Bath Waters.—About this Time he obtained a Degree as Doctor of Physic.—He resided at *Chelsea*, and had some Practice; but wri-

ting was his chief Pursuit.—His *History of England* met with amazing Success; but this was chiefly attributed to the uncommon Arts of Publication made use of by his Bookseller; nevertheless, there is considerable Merit in the Doctor's History; which, in Point of Style, is inferior to none.—He also unfortunately engaged in a periodical Work, entitled *The Critical Review*; in which the Acrimony of his Strictures exposed him to great Inconveniences, particularly a Prosecution from Admiral *Knowles*; in Consequence of which he underwent a heavy Fine and Imprisonment in the *King's Bench*.—This seems to have given him a Disgust towards Criticism; and probably against Authorship in general.—Nevertheless, it is said, he engaged (in the Year 1762) in the Political Controversy relating to Lord *Bute*, and the Opposition formed against that Minister; and that he wrote the periodical Paper, entitled *The Briton*.—However, his Health being somewhat impaired, he dropt that Paper, and retired into *France*, in Hopes of receiving Benefit from that milder Climate.

The Doctor had a very agreeable Vein of Poetry; as appeared by some little occasional Pieces, particularly *The Tears of Scotland*, printed in a Collection of ingenious Poems, entitled *The Union*. He is Author of two dramatic Pieces, *viz.*

1. *The Regicide*. Trag. printed in 1749, refused by Mr. *Garrick*, and never acted.
2. *The Reprisal, or the Tars of Old England*. Farce, acted, with no great Success, at the Theatre in *Drury Lane*, 1757.

SMYTH, *James More*, Esq; was the Son of *Arthur More*, Esq; one of the Lords Commissioners of Trade in the Reign of *Queen Anne*; and his Mother was the Daughter of *Mr. Smyth*, who left this his Grandson an handsome Estate, upon which Account he obtained an Act of Parliament to change his Name from *More* to *Smyth*; and, besides this Estate at the Death of his Grandfather, he had his Place of Pay-Master to the Band of Gentlemen Pensioners, jointly with his younger Brother, *Arthur More*, Esq;—He was bred at *Oxford*, and wrote one Comedy, called,

*The Rival Modes*, 1726.

He wrote several humorous Songs and Poems, and, in Conjunction with the late Duke of *Wharton*, began a weekly Paper, called *The Inquisitor*, which favoured so much of Jacobitism, that the Publisher thought it too dangerous to print, and it dropt of Course. He died in the Year 1734.—This Gentleman having the Misfortune to rank with the Enemies of *Mr. Pope*, was honoured with a Place in that immortal Satire, *The Dunciad*; in which he is damn'd to everlasting Fame.—He is particularly pointed at there, as a notorious Plagiary, instanced in a remarkable Story, for which the Reader is referred to the Notes to the second Book of the *Dunciad*; in that Part which celebrates the Foot-Race of the Booksellers.

SOMMER, Mr.—Of this Gentleman I know nothing farther than the finding his Name on the List of Authors of the Year 1740, for one dramatic Piece, entitled,

ORPHEUS and EURIDICE.  
English Opera.

SOUTHERN, *Thomas*. — This eminent Poet was born in *Dublin*, in the Year 1660, and received his Education at the University there.—In the 18th Year of his Age he quitted *Ireland*, and, as his Intention was to pursue a lucrative Profession, he entered himself in the *Middle Temple*; but the natural Vivacity of his Mind overcoming all Considerations of Advantage, he quitted that State of Life, and entered into the more agreeable Service of the Muses.—The first dramatic Performance of *Mr. Southern*, was his *Persian Prince*, or *Loyal Brother*, acted in the Year 1682. This Play was introduced at a Time when the Tory Interest was triumphant in *England*, and the Character of the *Loyal Brother* was intended to compliment *James Duke of York*, who afterwards rewarded the Poet.—His next Play was a Comedy, called *the Disappointment*, or *the Mother in Fashion*, performed in the Year 1684.

After the Accession of King *James II.* to the Throne, when the Duke of *Mormouth* made an unfortunate Attempt upon his Uncle's Crown, *Mr. Southern* went into the Army, in the Regiment of Foot raised by the Lord *Ferrers*, afterwards commanded by the Duke of *Berwick*; and he had three Commissions, viz. Ensign, Lieutenant and Captain, under King *James*, in that Regiment.—During the Reign of this Prince, in the Year before the Revolution, he wrote a Tragedy, called the *Spartan Dame*.—This Play was inimitably acted. *Mr. Booth*, *Mr. Wilkes*, *Mr. Cibber*, *Mr. Mills*, sen. *Mrs. Oldfield*, and *Mrs. Porter*, all performed in it, in their Height of Reputation, and the full Vigour of

of their Powers.—Mr. *Southern* acknowledged, that he received from the Book-seller, as a Price for this Play, 150 l. which at that Time was very extraordinary.—He was the first who raised the Advantage of Play-writing to a second and third Night.—*Southern* was industrious to draw all imaginable Profits from his poetical Labours.—*Dryden* once took Occasion to ask him, how much he got by one of his Plays? to which he answered, that he was really ashamed to inform him.—But Mr. *Dryden* being a little importunate to know, he plainly told him, that by his last Play he cleared seven hundred Pounds; which appeared astonishing to *Dryden*, as he himself had never been able to acquire more than one hundred by his most successful Pieces.—The Secret is, *Southern* was not beneath the Drudgery of Solicitation, and often sold his Tickets at a very high Price, by making Applications to Persons of Distinction; which, perhaps, *Dryden* thought was much beneath the Dignity of a Poet.—Our Author continued, from Time to Time, to entertain the Public with his dramatic Pieces, the greatest Part of which met with the Success they deserved.

Of our Author's Comedies, none are in Possession of the Stage, nor perhaps deserve to be so; for in that Province he is less excellent than in Tragedy.—The most finished, and the most pathetic of his Plays, in the Opinion of the Critics, is his *Oroonoko*.—His *Fatal Marriage*, or *Innocent Adultery*, met with deserved Success; the affecting Incidents, and interesting Tale in the Tragic Part, sufficiently compensate for the low, trifling, Co-

mic Part.—Mr. *Southern* died in the Year 1746, in the 86th Year of his Age; the latter Part of which he spent in a peaceful Serenity, having, by his Commis-sion as a Soldier, and the Profits of his dramatic Works, acquired a handsome Fortune; and, being an exact Oeconomist, he improved what Fortune he gained, to the best Advantage: He enjoyed the longest Life of all our Poets, and died the richest of them, a very few excepted.

His dramatic Pieces are,

1. *The Loyal Brother*. Trag. 1682.
2. *The Disappointment*. Com. 1684.
3. *Sir ANTHONY LOVE, or the Rambling Lady*. Com. 1690.
4. *The Wives Excuse, or Cuck-olds make themselves*. Com. 1692.
5. *The Maid's last Prayer, or Any Thing rather than fail*. Com. 1693.
6. *The Fatal Marriage, or the Innocent Adultery*. Trag. 1694.
7. *OROONOKO*. Trag. 1696.
8. *The Fate of CAPUA*. Tr. 1700.
9. *The SPARTAN Dame*. T. 1722.
10. *Money's the Mistress*. Com. 1725.

STAPLETON, Sir Robert, was the third Son of Richard Staple-ton, Esq; of Carleton in York-shire, and was educated a Roman Catholic, in the College of the Eng-lish Benedictines, at Doway; but, being born with a poetical Turn, and too volatile to be confined within the Walls of a Cloister, he threw off the Restraint of his Education, quitted a recluse Life, came over to England, and turned Protestant.—Sir Robert having good

good Interest, the Change of his Religion, having prepared the Way to Preferment; he was made Gentleman-Usher of the Privy-Chamber to the Prince of Wales, afterwards Charles II.—We find him afterwards adhering to the Interest of his Royal Master; for when his Majesty was driven out of London, by the Threatnings and Tumults of the discontented, he followed him, and, in 1642, he received the Honour of Knighthood.—After the Battle of Edgehill, when his Majesty was obliged to retire to Oxford, our Author then attended him, and was created Doctor of the Civil Laws.—When the Royal Cause declined, Stapleton thought proper to retire and apply himself to Study; and, as he was not amongst the most conspicuous of the Royalists, he was suffered to enjoy his Solitude unmolested.—At the Restoration he was again promoted in the Service of Charles II. and held a Place in that Monarch's Esteem 'till his Death.—Langbaine says, that his Writings have made him not only known, but admired, throughout all England, and while *Musæus* and *Juvenal* are in Esteem with the Learned, Sir Robert's Fame will still survive; the Translation of these two Authors having placed his Name in the Temple of Immortality.—As to *Musæus*, he had so great a Value for him, that, after he had translated him, he reduced the Story into a dramatic Poem, called,

HERO and LEANDER. Trag.  
printed in 4to. 1669.  
Whether this Play was ever acted is uncertain, though the Prologue and Epilogue seem to imply that it appeared on the Stage.

Besides these Translations and this Tragedy, our Author wrote

The *Slighted Maid*. Com. acted at the Theatre in *Lincoln's-Inn-Fields*, by the Duke of York's Servants, 1663.

STEELE, Sir Richard, was born about the Year 1676, in Ireland, in which Kingdom one Branch of the Family was possessed of a considerable Estate in the County of *Wexford*.—His Father, a Counsellor at Law in *Dublin*, was private Secretary to James Duke of Ormond, but he was of *English* Extraction, and his Son, while very young, being carried to London, he put him to School at the *Charter-house*, whence he was removed to *Merton College* in *Oxford*, where he was admitted a Post-Master, in 1692.—His Inclination and Genius being turned to polite Literature, he commenced Author during his Residence in the University, and actually finished a Comedy; which, however, he thought fit to suppress, as unworthy of his Genius.—Mr. Steele was well beloved and respected by the whole Society, and had a good Interest with them after he left the University, which he did without taking any Degree, in the full Resolution to enter into the Army.—This Step was highly displeasing to his Friends; but the Ardor of his Passion for a military Life, rendered him deaf to any other Proposal.—Not being able to procure a better Station, he entered as a private Gentleman in the Horse-Guards, notwithstanding he thereby lost the Succession to his *Irish* Estate.—However, as he had a Flow of Good Nature, a generous Openness and Frankness of Spirit, and

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a sparkling Vivacity of Wit,—these Qualities rendered him the Delight of the Soldiery, and procured him an Ensign's Commission in the Guards.—In the mean Time, as he had made Choice of a Profession, which set him free from all the ordinary Restraints in Youth, he spared not to indulge his Inclinations in the wildest Excesses.—Yet his Gaicities and Revels did not pass without some cool Hours of Reflection, and in these it was that he drew up his little Treatise, entitled *The Christian Hero*, with a Design, if we may believe himself, to be a Check upon his Passions.—For this Use and Purpose it had lain some Time by him, when he printed it in 1701, with a Dedication to Lord Cutts, who had not only appointed him his private Secretary, but procured for him a Company in Lord Lucas's Regiment of Fusiliers.—The whole Plan and Tenour of our Author's Book was such a flat Contradiction to the general Course of his Life, that it became a Subject of much Mirth and Raillery: But these Shafts had no Effect; he persevered invariably in the same Contradiction, and, though he had no Power to change his Heart, yet his Pen was never prostituted to his Follies.—Under the Influence of that good Sense, he wrote his Comedy, called,

*The Funeral.*

This Play procured him the Regard of King William, who resolved to give him some essential Marks of his Favour; and tho', upon that Prince's Death, his Hopes were disappointed, yet, in the Beginning of Queen Anne's Reign, he was appointed to the profitable Place of *Gazetteer*.—He owed this Post to the Friend-

ship of Lord Halifax and the Earl of Sunderland, to whom he had been recommended by his School-Fellow Mr. Addison.—That Gentleman also lent him an helping Hand in promoting the Comedy, called *The Tender Husband*, which was acted in 1704, with great Success.—But his next Play, *The Lying Lover*, found a very different Fate.—Upon this Rebuff from the Stage, he turned the same humorous Current into another Channel; and, early in the Year 1709, he began to publish *The Tatler*; which admirable Paper was undertaken in Concert with Dr. Swift.—His Reputation was perfectly established by this Work; and, during the Course of it, he was made a Commissioner of the Stamp-Duties, in 1710.—Upon the Change of the Ministry the same Year, he sided with the Duke of Marlborough, who had several Years entertained a Friendship for him; and, upon his Grace's Dismission from all Employments, in 1711, Mr. Steele addressed a Letter of Thanks to him for the Services done to his Country.—However, as our Author still continued to hold his Place in the Stamp-Office under the new Administration, he forbore entering with his Pen upon political Subjects.—But, adhering more closely to Mr. Addison, he dropt *the Tatler*; and afterwards, by the Assistance chiefly of that steady Friend, he carried on the same Plan, under the Title of *The Spectator*.—The Success of this Paper was equal to that of the former, which encouraged him, before the Close of it, to proceed upon the same Design in the Character of *the Guardian*.—This was opened in the Beginning of the Year 1713, and was laid down in October the

same

same Year.—But, in the Course of it, his Thoughts took a stronger Turn to Politics; he engaged with great Warmth against the Ministry, and, being determined to prosecute his Views that Way, by procuring a Seat in the House of Commons, he immediately removed all Obstacles thereto.—For that Purpose, he took Care to prevent a forcible Dismissal from his Post in the Stamp-Office, by a timely Resignation of it to the Earl of *Oxford*; and, at the same Time, gave up a Pension, which had been, till this Time, paid him by the Queen, as a Servant to the late Prince *George of Denmark*.—This done, he wrote the famous *Guardian* upon the Demolition of *Dunkirk*, which was published *Aug. 7, 1713*; and the Parliament being dissolved the next Day, the *Guardian* was soon followed by several other warm political Tracts against the Administration.—Upon the Meeting of the new Parliament, Mr. *Steele* having been returned a Member for the Borough of *Stockbridge* in *Derbyshire*, took his Seat accordingly in the House of Commons, but was expelled thence in a few Days after, for writing several seditious and scandalous Libels, as he had been indeed forewarned by the Author of a periodical Paper, called *The Examiner*.—Presently after his Expulsion, he published Proposals for writing the History of the Duke of *Marlborough*.—At the same Time he also wrote *The Spinster*; and, in Opposition to *The Examiner*, he set up a Paper called *The Reader*, and continued publishing several other Things in the same Spirit, 'till the Death of the Queen. Immediately after which, as a Reward for these Services, he was taken into Favour by her Suc-

cessor to the Throne; King *George I.* and appointed Surveyor to the Royal Stables of *Hampton-Court*, and put into the Commission of the Peace in the County of *Middlesex*; and, having procured a Licence for chief Manager of the Royal Company of Comedians, he easily obtained it to be changed the same Year, 1714, into a Patent from his Majesty, appointing him Governor of the said Company during his Life; and to his Executors, Administrators, or Assigns, for the Space of three Years afterwards.—He was also chosen one of the Representatives for *Boroughbridge* in *Yorkshire*, in the first Parliament of that King, who conferred the Honour of Knighthood upon him, *April 28, 1715*, and, in *August* following, he received five hundred Pounds from Sir *Robert Walpole*, for special Services.—Thus highly encouraged, he triumphed over his Opponents in several Pamphlets wrote in this and the following Year.—In 1717, he was appointed one of the Commissioners for enquiring into the Estates forfeited by the late Rebel-*lian* in *Scotland*.—This carried him into that Part of the united Kingdom, where, how unwelcome a Guest soever he might be to the Generality, yet he received from several of the Nobility and Gentry, the most distinguishing Marks of Respect.—In 1718, he buried his second Wife, who had brought him a handsome Fortune, and a good Estate in *Wales*; but neither that, nor the ample Additions lately made to his Income, were sufficient to answer his Demands.——The thoughtless Vivacity of his Spirit often reduced him to little Shifts of Wit for its Support; and the Project of the *Fish-pool* this Year,

owed its Birth chiefly to the Projector's Necessities. — The following Year he opposed the remarkable Peerage Bill in the House of Commons, and, during the Course of this Opposition to the Court, his Licence for acting Plays was revoked, and his Patent rendered ineffectual, at the Instance of the Lord Chamberlain. — He did his utmost to prevent so great a Loss, and, finding every direct Avenue of Approach to his Royal Master effectually barred against him by his powerful Adversary, he had Recourse to the Method of applying to the Public, in Hopes that his Complaints would reach the Ear of his Sovereign, though in an indirect Course, by that Canal. — In this Spirit he formed the Plan of a periodical Paper, to be published twice a Week, under the Title of *the Theatre*; the first Number of which came out on the 2d of *January 1719-20*. — In the mean Time, the Misfortune of being out of Favour at Court, like other Misfortunes, drew after it a Train of more. — During the Course of this Paper, in which he had assumed the feigned Name of *Sir John Edgar*, he was outrageously attacked by Mr. *Dennis*, the noted Critic, in a very abusive Pamphlet, entitled *The Character and Conduct of Sir John Edgar*. — To this Insult our Author made a proper Reply in *The Theatre*.

While he was struggling, with all his Might, to save himself from Ruin, he found Time to turn his Pen against the mischievous *South - Sea* Scheme, which had nearly brought the Nation to Ruin, in 1720. — And the next Year he was restored to his Office and Authority in the Play-house in *Drury-Lane*. — Of

this it was not long before he made an additional Advantage, by bringing his celebrated Comedy, called *the Conscious Lovers*, upon that Stage, where it was acted with prodigious Success; so that the Receipt there must have been very considerable, besides the Profits accruing by the Sale of the Copy, and a Purse of five hundred Pounds given to him by the King, to whom he dedicated it. — Yet, notwithstanding these ample Recruits, about the Year following, being reduced to the utmost Extremity, he sold his Share in the Play-House, and soon after commenced a Law-Suit with the Managers, which in 1726, was determined to his Disadvantage. — Having now again, for the last Time, brought his Fortune, by the most heedless Profusion, into a desperate Condition, he was rendered altogether incapable of retrieving the Loss, by being seized with a paralytic Disorder, which greatly impaired his Understanding. — In these unhappy Circumstances, he retired to his Seat at *Llangunor* near *Caermarthen* in *Wales*; where he paid the last Debt to Nature, on the 21st of *September, 1729*, and was privately interr'd, according to his own Desire, in the Church of *Caermarthen*. — Among his Papers were found the Manuscripts of two Plays; one called *the Gentleman*, founded upon *the Eunuch of Terence*; and the other entitled *the School of Action*, both nearly finished.

Of three Children which Sir *Richard* had by his second Wife, *Elizabeth*, being the only one then living, was married young, in 1731, to the honourable *John Trevor*, then one of the *Welsh Judges*, and now Baron *Trevor of Bromham*. — Sir *Richard* was a Man

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Man of undissembled and extensive Benevolence, a Friend to the Friendless, and, as far as his Circumstances would permit, the Father of every Orphan.—His Works are chaste and manly.—He was a Stranger to the most distant Appearance of Envy or Malevolence, never jealous of any Man's growing Reputation, and so far from arrogating any Praise to himself from his Conjunction with Mr. Addison, that he was the first who desired him to distinguish his Papers.—His greatest Error was Want of Oeconomy. However, he was certainly the most agreeable, and (if we may be allowed the Expression) the most innocent Rake, that ever trod the Rounds of Indulgence.

STEPHENS, Mr. John, lived in the Reign of James II. was a Member of the Honourable Society of Lincoln's-Inn, and Author of one dramatic Piece, entitled,

CYNTHIA's Revenge. Trag.

STEPHENS, Capt. John.—To this Gentleman, who was also Author of a Dictionary of the Spanish and English Languages, published in the Reign of King George I. Coxeter has ascribed one dramatic Piece, either translated or borrowed from the Spanish, but which I do not find taken Notice of any where else.—The Title of which is,

An Evening's Intrigue.

Whether this Piece was ever acted, or when it was published, are Circumstances we are not acquainted with.—The Author died in Nov. 1726.

STERLING, Rev. Mr.—This Gentleman was a Native of Ireland, and, indulging his Passion for the Tragic Muse, has obliged the World with two Plays, entitled,

1. Parricide. Trag.

2. Rival Generals. Trag.

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STEVENS, Mr. George Alexander.—This Gentleman, who is still living, and is well known both as an Actor and Author, but still more so as a Boon Companion, was born in Ireland.—Inclination or Necessity, and probably both, led him early to the Stage, in which Profession he passed some Years in itinerant Companies, particularly in that whose principal Station is at Lincoln, till at length he seems to have fixed his Residence in London, where he is established by an Engagement at the Theatre Royal in Drury-Lane.—As a Companion, he is chearful, humorous and entertaining; particularly after the Manner of his Predecessor Tom D'Urfey, by his Singing, with much Drollery and Spirit, a Variety of Songs of his own Writing, many of which are not only possessed of great Humour, but true Wit, a happy Manner of Expression, and an Originality of Fancy, not often exceeded by Authors in that Walk of Poetry.—He has, indeed, been sometimes condemned, and that not entirely without Cause, for having run into too great a Degree of Libertinism in his little Sallies of this Kind.—Mr. Stevens is also Author of a Novel in two Volumes, entitled *the Adventures of Tom Fool*, and has also of late been concerned in several literary Productions of the periodical Kind, viz. Essays in the *Public Ledger*, *Beauties of the Magazines*, &c. in which he gives Proof of a considerable Share both of Humour and Genius.—His Claim to a Place in this Work is his having been Author of one Piece, never acted, nor I believe intended for the Stage, but written after the Manner, and with the same Design; of *Tom Thumb*,

*Chronobotanologos, &c.* — It is entitled,

*Distress upon Distress.* Burlesque Trag. printed about the Year 1749, at *Dublin*, and reprinted by the Booksellers in *London*.

STEVENS, *John*. — This Person was by Profession a Book-seller, but, failing in Business, applied for Subsistence to the collecting together any Materials he could meet with of the poetical Productions of his Acquaintance, and printing them for his own Advantage, sometimes at his own, and sometimes without any Mention of the Authors, but more frequently making Use of their Names for a Sanction to Pieces which he put forth without their Consent, and, indeed, to their Prejudice, being generally printed from spurious and incorrect Copies, which he had by some clandestine Means or other procur'd. — Among other of his Publications is one dramatic Piece, for which he took Subscription in his own Name; but, indifferent as it is, I am much in Doubt as to its being his own. — It is entitled,

*The Modern Wife.* Com. 1745.

STIRLING, *William Alexander*, Earl of. — The Family of this North British Bard was originally a Branch of the *Macdonalds*. — *Alexander Macdonald*, their Ancestor, obtained from the Family of *Argyle* a Grant of the Lands of *Mensfry*, in *Clackmannanshire*, where they fixed their Residence, and took their Surnames from the Christian Name of their Predecessor. — Our Author was born in the Reign of Queen *Elizabeth*, and, during the Minority of *James VI.* of *Scotland*, he gave early Specimens of a rising Genius, and much improved the fine

Parts he had from Nature, by a very polite and extensive Education. — He first travelled abroad as Tutor to the Earl of *Argyle*, and, after his Return, being happy in so great a Patron as the Earl, he was caressed by Persons of the first Fashion, while he yet moved in the Sphere of a private Gentleman. — Mr. *Alexander*, having a strong Propensity to Poetry, declined entering upon any public Employment for some Years, and dedicated all his Time to the Study of the ancient Poets, upon whom he formed his Taste. Although King *James* had but few regal Qualities, yet he certainly was an Encourager of learned Men. — Accordingly, he soon took Mr. *Alexander* into his Favour, and accepted the Poems, our Author presented him, with the most condescending Marks of Esteem. — In the Year 1614, he created him a Knight, and gave him the Place of Master of the Requests. — *Charles I.* also bestowed on him great Marks of the Royal Favour, and made him Secretary of State for the *Scotch* Affairs, in Place of the Earl of *Haddington*, and a Peer, by the Title of Viscount *Stirling*; soon after which he raised him to the Dignity of an Earl, by Letters Patent, dated *June 14, 1633*, upon the Solemnity of his Majesty's Coronation; at the Palace of *Holy-Rood-House* in *Edinburgh*. His Lordship enjoyed the Place of Secretary with the most unblemished Reputation, for the Space of fifteen Years, even to his Death, which happened on the 12th of *February, 1640*.

His Lordship's dramatic Pieces are,

1. The ALEXANDRIAN Tragedie.

2. CRÆSUS. Trag.

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## 3. DARIUS. Trag.

4. JULIUS CÆSAR. Trag.  
These Plays are printed in Fol. 1599, 1629. — They are rather Historical Dialogues than dramatic Performances, and are written in alternate Verse.

STRODE, The Rev. Dr. *William*. — This Gentleman was only Son of *Philip Strode*, Esq; sometime living near *Plimpton*, and Grandson to Sir *Richard Strode*, of *Newnham* in *Devonshire*, in which County he was born towards the End of *Queen Elizabeth's* Reign, and, at nineteen Years of Age, was admitted to his Degree of Arts in *Christ Church College, Oxford*, into which he had been received a Student from *Westminster School*. — He took holy Orders, and became a florid and celebrated Preacher in the University. — In 1629, he was chosen public Orator of the University, being then one of the Proctors of it; and two Years after was admitted to the Reading of the Sentences. — In 1638, he was installed Canon of *Christ Church*, and in the same Month created Doctor in Divinity.

Dr. *Strode* died of a middle Age, having only attained his 45th Year, on the 10th of *March* 1644, and was buried in the Divinity Chapel belonging to the Cathedral Church of *Christ Church, Oxon*. — He was a good Preacher, an exquisite Orator, an eminent Poet, and indeed, in the general, a Person of great Parts, tho', as *Wood* observes, not equal to those of *William Cartwright*, of whom see an Account before. — He published many Sermons, Speeches, Orations, Epistles and Poems, but has left behind him no more than one Attempt in the dramatic Way, which is entitled,

*The Floating Island*. Tr. — Com.

*Wood* has given us the Title of it as follows,

*Passions calmed, or the settling of the Floating Island*.

STUDLY, Mr. *John*. — Of this Gentleman I can find no farther Mention made by any of the Writers, than that he stood in high Estimation as a Poet in the Reign of *Queen Elizabeth*, and that he received his Education at *Trinity College, Cambridge*. — All the Connection he has with dramatic History, is his having translated the fourth, seventh, eighth and tenth Tragedies of *Seneca*, viz.

1. AGAMEMNON.

2. HERCULES ORTUS.

3. HIPPOLITUS.

4. MEDEA.

STURMY, Mr. wrote three Plays, all of which seem to have met with Success. — Their respective Titles are,

1. *The Compromise*. Com.

2. *Love and Duty*. Trag.

3. *SESOSTIS*. Trag. *Vid.*

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SUCKLING, Sir *John*, was Son of Sir *John Suckling*, Comptroller of the Household to King *Charles I.* and was born in the Year 1613. — He cultivated Music and Poetry, and excelled in both; for, though he had a Vivacity and Sprightliness in his Nature, which would not suffer his Attention to be long confined to any Thing, yet he was made ample Amends for this by Strength of Genius and Quickness of Apprehension. — In his Youth he travelled into foreign Countries, and became a most accomplished Gentleman. — He was allowed to have the peculiar Happiness of making every Thing he did become him. — Yet he was not so devoted to Wit, Gallantry, and the Muses, as to be wholly

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wholly a Stranger to the Camp. In his Travels he made a Campaign under the great *Gustavus Adolphus*, where he was present at three Battles, five Sieges, and several Skirmishes; and, if his Valour was not so remarkable, says Mr. *Langbaine*, in the Beginning of our Civil Wars, yet his Loyalty was exceedingly so; for, after his Return to his Country, he raised a Troop of Horse, for the King's Service entirely at his own Charge, and so richly and compleatly mounted, that it is said to have cost him 12000 l. But these Troops and their Leader distinguished themselves only by their Finery, for they did nothing for the King's Service, which Sir *John* laid very much to Heart.—He died of a Fever, at twenty-eight Years of Age.—The Advantages of Birth, Person, Education, Parts and Fortune, with which this Gentleman set out in the World, had raised the Expectations of Mankind to a prodigious Height; and, perhaps, his dying so young was better for his Fame, than if he had lived longer.—He was a sprightly Wit and a courtly Writer, as *Dryden* somewhere calls him; but certainly not a great Genius, as some have affected to represent him; a polite and easy Versifier, but not a Poet.—His Works consist of a few Poems, Letters, &c. and four Plays.—These last are,

1. *AGLAURA*. Tragi-Com.
2. *The Goblins*. Tragi-Com.
3. *BRENNORALT*, or *the Discontented Colonel*. Trag.
4. *The sad One*. Trag. left unfinished.

His Poems, Plays, Speeches, Tracts and Letters, are all collected into one Volume, in 8vo. 1709.

*SWINEY, Owen*, a Gentleman

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born in *Ireland*, and formerly a Manager of *Drury-Lane* Theatre, and afterwards of the Queen's Theatre in the *Haymarket*.—After leaving that Office he resided in *Italy* several Years, and, at his Return, procured a Place in the *Custom-House*.—He wrote, or rather translated from *Moliere*, one Play, called *The Quacks*, or *Love's the Physician*. Com. 1710.

*SWINHOE, Gilbert*, Esq; a Native of *Northumberland*, lived in the Reigns of King *Charles I.* and King *Charles II.* and, during the *Ufurpation*, published one Play, entitled,

*The Unhappy Fair IRENE*. Trag.

*SYDNEY, Sir Philip*, the *Marcellus* of the *English* Nation, was born at *Penshurst* in *Kent* in 1554. His Father was *Sir Henry Sydney*, Bart and his Mother was *Mary*, Daughter to *John Dudley*, Duke of *Northumberland*. He was educated at *Oxford*, where he continued till seventeen Years of Age, when he set out on the Tour of *Europe*, and at *Paris* narrowly escaped the horrid Massacre in 1572, by taking Shelter in the House of the *English* Ambassador. Queen *Elizabeth* so highly prized his Merit and Abilities, that she sent him Ambassador to *Vienna*, and to several other Courts in *Germany*; and, when the Fame of his Valour became so extensive, that he was put in Election for the Crown of *Poland*, she refused to further his Advancement; lest she should lose the brightest Jewel of her Crown.—The Brevity we are confined to in this Work, will not permit us to enlarge on the Transactions of his Life.—We shall therefore only add, that he was killed at the Battle of *Zutphen*, in 1586, while he was mounting the

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the third Horse, having before had two killed under him.—Beside his other Works, he wrote one dramatic Piece, which is printed with his Poems, and called,

*The Lady of May.* Masque, presented to Queen Elizabeth, in the Gardens of Wanstead in Essex.

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**T**ATE, *Nabum*, was born in Ireland, and there educated. He was, as Mr. Pope observes in the Notes to his *Dunciad*, a cold Writer, of no Invention, but translated tolerably, when befriended by Dryden, with whom he sometimes wrote in Conjunction.—He succeeded Dryden as Poet-Laureat, and was concerned with Brady in a new Version of the Psalms.—He died in 1716, and was interred in St. George's Church, Southwark.—His dramatic Pieces are,

1. *BRUTUS of ALBA.* Opera, 1678.
2. *The Loyal General.* Trag. 1680.
3. *RICHARD III. or the Sicilian Usurper.* Hist. Play, 1681.
4. *The Ingratitude of a Commonwealth, or the Fall of Coriolanus.* 1682.
5. *Cuckold's Haven, or an Alderman no Conjuror.* Farce, 1685.
6. *A Duke and no Duke.* Farce, 1685. taken from *Cockain's Trappolin*.
7. *The Island Princess.* Tragicom. 1687.
8. *KING LEAR*, altered from Shakespeare.
9. *Injured Love, or the Cruel Husband.* Trag.

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**TATEHAM**, *John*, City-Poet in the Reign of Charles I. wrote four Plays, viz.

1. *The Distracted State.* Trag. 1651.
2. *SCOTS Vagaries, or a Knot of Knaves.* Com. 1652.
3. *Love crowns the End.* Tr.-Com. 1657.
4. *The Rump, or the Mirror of the late Times.* Com. 1661.

**TAVERNER**, *William*, the Son of Mr. *Jeremiah Taverner*, a Portrait-Painter, was bred to the Civil-Law, which he practised in *Doctor's Commons*.—Having a Turn for dramatic Poetry, he wrote,

1. *The Faithful Bride of GRANADA.* Com. 1711.
2. *The Maid the Mistress.* C. 1713.
3. *The Female Advocates, or the Stock-Jobbers.* Com. 1714.
4. *The Artful Husband.* Com. 1716.
5. *The Artful Wife.* Com. 1717.
6. *'Tis well if it takes.* Com. 1720.

**TAYLOR**, *Robert*, wrote one Play, called,

*The Hog has lost his Pearl.* Com. 1611.—See the Account of this Play in our first Volume.

**THEOBALD**, *Mr. Lewis*.—This Author, who was born at *Sittingborne* in Kent, was the Son of Mr. *Theobald*, an Attorney of that Town, and was bred to his Father's Business.—He was concerned in a Paper, called *The Censor*, and published an Edition of all *Shakespeare's* Plays, which is still in great Esteem; being in general preferred to those Editions published by *Pope*, *Warburton*, and *Hanmer*.—His own dramatic Pieces are,

1. The

1. The *PERSIAN Princess*, or *the Royal Villain*. Trag. 1707.
  2. *ELECTRA*. Trag. translated from the *Greek* of *Sophocles*, with Notes, 1714.
  3. *OEDIPUS*, *King of Thebes*. Trag. translated from *Sophocles*, with Notes, 1715.
  4. *PLUTUS*, or *the World's Idol*. Com. translated from the *Greek* of *Aristophanes*, with Notes, 1715.
  5. *The Clouds*, Com. translated from *Aristophanes*, with Notes, 1715.
  6. *The Perfidious Brother*. T. 1716.
  7. *PAN and SYRINX*. Opera, 1717.
  8. *The Tragedy of King RICHARD II.* altered from *Shakespeare*, 1719.
  9. *Double Falshood*. T. 1729.
- THOMPSON, Mr. Thomas.—All we can say of this Author is, that he published the two following Plays,
1. *The ENGLISH Rogue*. C. 1668.
  2. *Mother SHIPTON*. Com. 1671.

THOMPSON, Mr. James, was born in 1700, at *Ednam*, in the Shire of *Roxburgh*, in *Scotland*. His Father was Minister of *Ednam*, and was highly respected for his Piety and Diligence in the pastoral Duty.—At this Time the Study of Poetry was become general in *Scotland*, the best *English* Authors being universally read, and Imitations of them attempted.—Thompson's Genius led him this Way, and he soon relinquished his Views of engaging in the sacred Function; nor had he any Prospect of being otherwise provided for in *Scotland*, where the first Fruits of his Ge-

nus were not so favourably received as they deserved to be.—Hereupon he repaired to *London*, where Works of Genius seldom fail of meeting with a candid Reception and due Encouragement.—Nor were the Hopes which Mr. Thompson had conceived, from his Journey to the Capital, in the least disappointed.—The Reception he met with, wherever he was introduced, emboldened him to risque the Publication of his excellent Poem on *Winter*.—This Piece was published in 1726; and, from the universal Applause it met with, Mr. Thompson's Acquaintance was courted by People of the first Taste and Fashion.—But the chief Advantage which it procured him, was the Acquaintance of Dr. Rundle, afterward Bishop of *Derry*, who introduced him to the late Lord Chancellor *Talbot*; and some Years after, when the eldest Son of that Nobleman was to make his Tour of Travelling, Mr. Thompson was chosen as a proper Companion for him.—The Expectations which his *Winter* had raised, were fully satisfied by the successive Publications of the other Seasons: Of *Summer*, in the Year 1727; of *Spring*, in the following Year; and of *Autumn*; in a Quarto Edition of his Works, in 1730.—Beside the Seasons, and his Tragedy of *Sophonisba*, written and acted with Applause in the Year 1729, he had, in 1727, published his Poem to the Memory of Sir *Isaac Newton*, with an Account of his chief Discoveries; in which he was assisted by his Friend Mr. Gray, a Gentleman well versed in the *Newtonian* Philosophy.—That same Year the Resentment of our Merchants, for the Interruption of their Trade by the *Spaniards*

*Spaniards in America*, running very high, Mr. *Thomson* zealously took part in it, and wrote his spirited and public-spirited *Britannia*, to rouse the Nation to Revenge.

With the Hon. Mr. *Charles Talbot*, our Author visited most of the Courts in *Europe*, and returned with his Views greatly enlarged; not of exterior Nature only, and the Works of Art, but of human Life and Manners, and of the Constitution and Policy of the several States, their Connections, and their religious Institutions.—How particular and judicious his Observations were, we see in his Poem on *LIBERTY*, begun soon after his Return to *England*.—We see, at the same Time, to what a high Pitch his Care of his Country was raised, by the Comparisons he had all along been making of our happy Government with those of other Nations.—To inspire his Fellow Subjects with the like Sentiments, and shew them by what Means the precious Freedom we enjoy may be preserved, and how it may be abused or lost, he employed two Years in composing that noble Work; upon which he valued himself more than upon all his other Writings.—On his Return to *England* with Mr. *Talbot* (who soon after died) the Chancellor made him his Secretary of Briefs; a Place of little Attendance, suiting his retired indolent Way of Life, and equal to all his Wants.—This Place fell when Death, not long after, deprived him of his noble Patron, and he then found himself reduced to a State of precarious Dependence, in which he passed the Remainder of his Life; excepting only the two last Years of it, during which he enjoyed the

Place of Surveyor-General of the Leeward Islands, procured for him by Lord *Lyttleton*.—His Genius, however, could not be suppressed by any Reverse of Fortune.—He resumed his usual Chearfulness, and never abated one Article in his Way of living; which, tho' simple, was genial and elegant. The Profits arising from his Works were not inconsiderable; his Tragedy of *Agamemnon*, acted in 1738, yielded a good Sum.—But his chief Dependence was upon the late Prince of *Wales*, who settled on him a handsome Allowance, and honoured him with many Marks of particular Favour.—Notwithstanding this, however, he was refused a Licence for his Tragedy of *Edward and Fleanor*, which he had prepared for the Stage in the Year 1739.

Mr. *Thomson's* next Performance was the Masque of *Alfred*, written jointly with Mr. *Mallet*, by the Command of the Prince of *Wales*, for the Entertainment of his Royal Highness's Court, at *Clifden*, his Summer Residence, in the Year 1740.—Mr. *Thomson's* Poem, entitled the *Castle of Indolence*, was his last Work published by himself; his Tragedy of *Coriolanus* being only prepared for the Theatre, when a fatal Accident robbed the World of one of the best of Men and best of Poets. He would commonly walk the Distance between *London* and *Richmond*, (where he lived) with any Acquaintance that offered, with whom he might chat, and rest himself, or perhaps dine by the Way.—One Summer Evening, being alone, in his Walk from Town to *Hammer-smith*, he had over-heated himself, and, in that Condition, imprudently took a Boat to carry him to *Kew*; apprehending no bad Consequence from

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from the chill Air on the River, which his Walk to his House, towards the upper End of *Kew-Lane*, had always hitherto prevented.—But now, the Cold had so seized him, that the next Day he found himself in a high Fever.—This, however, by the Use of proper Medicines, was removed, so that he was thought to be out of Danger; till the fine Weather having tempted him to expose himself once more to the Evening Dews, his Fever returned with Violence, and with such Symptoms, as left no Hopes of a Cure.—His lamented Death happened on the 27th of *August*, 1748.—His testamentary Executors were the Lord *Lyttleton*, whose Care of our Poet's Fortune and Fame ceased not with his Life; and Mr. *Mitchell*, a Gentleman equally noted for the Truth and Constancy of his private Friendship, and for his Address and Spirit as a public Minister.—By their united Interest, the Orphan Play of *Coriolanus* was brought on the Stage, to the best Advantage; from the Profits of which, and the Sale of Manuscripts and other Effects, a handsome Sum was remitted to his Sisters.—His Remains were deposited in the Church of *Richmond*, under a plain Stone, without any Inscription. A handsome Monument was erected to him in *Westminster Abbey*, in the Year 1762, the Charge of which was defrayed by the Profits arising from a splendid Edition of all his Works in Quarto; Mr. *Millar*, the Bookseller, who had purchased all Mr. *Thomson's* Copies, generously giving up his Property, on this grateful Occasion.—His dramatic Works are,

1. SOPHONISBA. T. 1730.
2. AGAMEMNON. T. 1734

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3. EDWARD and ELLEONORA. Trag. 1736.
4. TANCRED and SIGISMUND. Trag. 1744.
5. CORIOLANUS. T. 1748.
6. ALFRED. Masque, written in Conjunction with Mr. *Mallet*.

TOLSON, Mr. was the Author of one Play, called  
The *Earl of WARWICK*. Tr. 1721.

TRACY, *John*, a Gentleman of *Gloucestershire*, was Author of *PERIANDER, King of Corinth*. Trag. 1731.

TRAPP, Dr. *Joseph*, a celebrated Divine and Poet, was the Son of Mr. *Joseph Trapp*, Rector of *Cherington* in *Gloucestershire*, where he was born, in 1679.—He was educated at *Wadham College, Oxford*, where he took the usual Degrees, and was chosen Fellow.—He was afterwards chosen to the Professorship of Poetry, founded by Dr. *Birkbeal*, formerly Fellow of *All-Souls College*.—He was the first Professor; and published his Lectures under the Title of *Prælectiones Poeticæ*. He has shewn there, in very elegant *Latin*, how perfectly he understood every Species of Poetry, and how critically and justly he could give Directions towards the forming a Poem, on the most just and most established Rules.—He shewed afterwards, by his Translation of *Virgil*, that a Man may be able to direct, who cannot execute; that is, may have the Critic's Judgment, without the Poet's Fire.—Dr. *Trapp* was Rector of *Harlington* in *Middlesex*, of *Christ-Church* in *Newgate-Street*, and *St. Leonard's* in *Foster-Lane, London*; also Lecturer of *St. Lawrence-Jury* and *St. Martin's in the Fields*: His very high Church

Church-principles; were probably the Reason why he did not rise higher.—He died in *November* 1747, and left behind him the Character of a pathetic and instructive Preacher, an excellent Scholar, a discerning Critic, and a very exemplary Liver.—He is Author of a Tragedy, called

ABRAMULE, or *Love and Empire*, acted in the Year 1704.

Several occasional Poems were written by him in *English*; and there is one *Latin* Poem of his in the *Musæ Anglicanæ*.—He also translated *Milton's Paradise Lost* into *Latin Verse*, but with little Success.

TROTTER, Mrs. *Catharine*, was the Daughter of Captain *David Trotter*, a *Scots Gentleman*.—He was a Commander in the Royal Navy, in the Reign of *Charles II.* and at his Death, left two Daughters, the youngest of whom, *Catharine*, our celebrated Author, was born in *London*, *August* 16, 1679.—She gave early Marks of her Genius, and learned to write, and also made herself Mistress of the *French Language*, by her own Application and Diligence, without any Instructor; but she had some Assistance in the Study of the *Latin Grammar* and *Logic*, of which latter she drew up an Abstract for her own Use.—The most serious and important Subjects, and especially Religion, soon engaged her Attention.—But, notwithstanding her Education, her Intimacy with several Families of Distinction, of the *Romish Persuasion* exposed her, while very young, to Impressions in Favour of that Church, which, not being removed by her Conferences with some eminent and learned Members of the Church of Eng-

land, she embraced the *Romish Communion*, in which she continued till the Year 1707.—In 1695, she produced a Tragedy, called *Agnes de Castro*, which was acted at the Theatre-Royal, when she was only in her seventeenth Year.—The Reputation of this Performance, and the Verses which she addressed to Mr. Congreve upon his *Mourning Bride*, in 1697, were probably the Foundation of her Acquaintance with that celebrated Writer.—Her second Tragedy, *Fatal Friendship*, was acted in 1698, at the new Theatre in *Lincoln's-Inn-Fields*.—This Tragedy met with great Applause, and is still thought the most perfect of her dramatic Performances.—Her dramatic Talents not being confined to Tragedy, she brought upon the Stage, in 1701, a Comedy, called *Love at a Loss*, or *Most Votes carry it*.—In the same Year she gave the Public her third Tragedy, entitled, *the Unhappy Penitent*, acted at the Theatre-Royal in *Drury-Lane*.—But Poetry and dramatic Writing did not so far engross the Thoughts of our Author, but that she sometimes turned them to Subjects of a very different Nature.—Though engaged in the Profession of a Religion not very favourable to so rational a Philosophy as that of Mr. *Locke*; yet she had read his incomparable *Essay on Human Understanding*, with so clear a Comprehension, and so biased a Judgment, that her own Conviction of the Truth and Importance of the Notions contained in it, led her to endeavour that of others, by removing some of the Objections urged against them.—She drew up, therefore, a Defence of the *Essay*, against some Remarks which had been published against

it in 1667; and farther distinguished herself in an extraordinary Manner, in Defence of Mr. Locke's Writings, a Female Metaphysician being a remarkable Phenomenon in the Republic of Letters.

She returned to the Exercise of her dramatic Genius, in 1703, and fixed upon the Revolution of Sweden, under *Gustavus Erickson*, for the Subject of a Tragedy.—This Tragedy was acted in 1706, at the Queen's Theatre in the Hay-market. In 1707, her Doubts concerning the *Romish* Religion, which she had so many Years professed, having led her to a thorough Examination of the Grounds of it, by consulting the best Books on both Sides of the Question, and advising with Men of the best Judgment; the Result was a Conviction of the Falseness of the Pretensions of that Church, and a Return to that of England, to which she adhered during the Remainder of her Life.—In 1708, she was married to the Reverend Mr. Cockburn, then Curate of St. Dunstan's in Fleet-street, but he afterwards obtained the Living of Long-Horsley, near Morpeth in Northumberland.—He was a Man of considerable Abilities; and, among several other Things, wrote an Account of the *Mosaic Deluge*, which was much approved by the Learned.

Mrs. Cockburn's Remarks upon some Writers in the Controversy concerning the Foundation of Moral Duty and Moral Obligation, were introduced to the World in August 1743, in the Literary Journal, entitled, *The History of the Works of the Learned*. The Strength, Clearness and Vivacity shewn in her Remarks upon the most abstract and perplexed Questions, immediately raised

the Curiosity of all good Judges about the concealed Writer; and their Admiration was greatly increased when her Sex and advanced Age were known.—Dr. Rutherford's *Essay on the Nature and Obligations of Virtue*, published in May 1744, soon engaged her Thoughts; and, notwithstanding the asthmatic Disorder, which had seized her many Years before, and now left her small Intervals of Ease, she applied herself to the Confutation of that elaborate Discourse; and, having finished it with a Spirit, Elegance, and Perspicuity equal, if not superior, to all her former Writings, transmitted her Manuscript to Mr. Warburton, now Bishop of Gloucester; who published it, with a Preface of his own, in April 1747, under the Title of, *Remarks upon the Principles and Reasonings of Dr. Rutherford's Essay on the Nature and Obligations of Virtue, in Vindication of the contrary Principles and Reasons enforced in the Writings of the late Dr. Samuel Clark*.

The Loss of her Husband, on the 4th of January 1748, in the 71st Year of his Age, was a severe Shock to her; and she did not long survive him, dying on the 11th of May 1749, in her 71st Year, after having long supported a painful Disorder, with a Resignation to the Divine Will, which had been the governing Principle of her whole Life, and her Support under the various Trials of it.—She was interred near her Husband, at Long-Horsley.

Mrs. Cockburn was no less celebrated for her Beauty, in her younger Days, than for her Genius and Accomplishments.—She was indeed small of Stature, but had a remarkable Liveliness in her Eye, and a Delicacy of Complexion,

pletion, which continued to her Death. — Her private Character rendered her extremely amiable to those who intimately knew her. — Her Conversation was always innocent, useful and agreeable, without the least Affectation of being thought a Wit, and attended with a remarkable Modesty and Diffidence of herself, and a constant Endeavour to adapt her Discourse to her Company. — Her Disposition was generous and benevolent; and ready upon all Occasions to forgive Injuries, and bear them, as well as Misfortunes, without interrupting her own Ease, or that of others, with Complaints or Reproaches. — The Pressures of a very contracted Fortune were supported by her with Calmness and in Silence; nor did she ever attempt to improve it among those great Personages to whom she was known, by Importunities; to which the best Minds are most averse, and which her approved Merit and established Reputation should have rendered unnecessary. But her Abilities as a Writer, and the Merit of her Works, will not have full Justice done, without a due Attention to the peculiar Circumstances, in which they were produced: Her early Youth, when she wrote; her advanced Age, and ill State of Health, when she drew up others; the uneasy Situation of her Fortune, during the whole Course of her Life; and an Interval of near twenty Years in the Vigour of it, spent in the Cares of a Family, without the least Leisure for Reading or Contemplation: After which, with a Mind so long diverted and incumbered, resuming her Studies, she instantly recovered its intire Powers, and, in the Hours of Relaxation from

her domestic Employments, pursued, to their utmost Limits, some of the deepest Enquiries of which the human Mind is capable! Her Works are collected into two large Volumes, 8vo. by Dr. Birch; who has prefixed to them an Account of her Life and Writings, from which we have extracted the imperfect Narrative heregiven. — Her dramatic Pieces, having been all of them already mentioned in the Course of this Article, need not be here repeated.

TUCHIN, *John*, was Author of a weekly Paper, called *The Observer*; for which he was sentenced to be whipped thro' several Market-Towns in the West of *England*; to avoid this, he petitioned K. *James II.* to change his Sentence to *hanging*. — He lived, however, to take his Revenge, by writing an Invektive against the Memory of that unfortunate Prince; and died in the Reign of *Queen Anne*. — He wrote one dramatic Piece, called

*The Unfortunate Shepherd*, a Pastoral, printed with a Collection of Poems, in 1685.

TUKE, *Richard*, was Author of one religious Play, called,

*The Divins Comedian, or the Right Use of Plays*, a Sacred Tragi-Com. 1672.

TUKE, Sir *Samuel*, was of the County of *Essex*, and a Colonel in the Army. — He wrote one Play, taken from the *Spanish* of Don *Pedro Calderon*, called,

*The Adventures of five Hours*. Tragi-Com. 1662.

TURNER, Mr. *Cyril*, wrote two Plays:

1. *The Atheist, his Tragedie*, 1617.
2. *The Revenger, his Tragedie*, 1619.

[ H h 2 ]

VAN-

## V.

**V**ANBRUGH, Sir John, was descended from an antient Family in *Cheshire*, which came originally from *France*; though, by his Name, he should appear to be of *Dutch* Extraction.—He was born about the middle of the Reign of *Charles II.* and became eminent for Poetry and Skill in Architecture; to both which he discovered an early Propension.—He had a most ready Wit, and was particularly turned for dramatic Productions.—His first Comedy, called *The Relapse; or Virtue in Danger*, was acted with great Applause in the Year 1697, which encouraged him to proceed in the same Track.—The Reputation which he gained by his Comedies, was rewarded with greater Advantages, than usually arise from the Profits of writing for the Stage.—He was appointed *Clarencieux* King at Arms; a Place, which he sometime held, and at last disposed of.—In *August* 1716, he was appointed Surveyor of the Works at *Greenwich* Hospital: He was likewise made Comptroller-General of his Majesty's Works, and Surveyor of the Gardens and Waters.—But we are rather to ascribe these Preferences to his Skill in Architecture, than to his dramatic Writings.—Several noble Structures were raised under his Direction, as *Blenheim* in *Oxfordshire*, *Claremont* in *Surry*, and the Opera-House in the *Haymarket*.—In some Part of Sir John's Life, for we cannot ascertain the Time, he went over to *France*; where, his Taste for Architecture exciting him to view the Fortifica-

tions of the Country, he was one Day observed by an Engineer, whose Information caused him to be secured by Authority, and sent to the *Bastile*; but was soon set at Liberty.—He died of a *Quinsey*, at his House in *Whitehall*, in 1726.—He was the Contemporary and Friend of Mr. *Con greve*.—These two Comic Writers gave new Life to the *English* Stage, and restored it to Reputation, when it had, in reality, been sinking for some Time.—It would, however, have been more to their Credit, if, while they exerted their Wit upon this Occasion, they had preserved it pure and unmixed with that Obscenity and Licentiousness; which, while it pleased, tended to corrupt the Audience.—When Mr. *Collier* attacked the Immorality and Profaneness of the Stage, in the Year 1698, these two Writers were his principal Objects.

Sir John's dramatic Pieces are,

1. *The Relapse, or Virtue in Danger*. This Comedy is a Sequel to *Cibber's Love's last Shift*, most of the Characters being the same.
2. *Æsop*. Com. in two Parts.
3. *The Provoked Wife*. Com.
4. *The False Friend*. Com.
5. *The Country-House*. Farce.
6. *The Confederacy*. Com.
7. *The Cuckold in Conceit*. C.
8. *'Squire TRELOOBY*. Com.
9. *The Mistake*. Com.
10. *A Journey to LONDON*. C. left unfinished.

VEGERIUS, *Paul*, translated from the *German*, a Play, called, *The Royal Cuckold, or Great Bastard*. Tragi Com.

VICTOR, *Benjamin*, Esq; was first bred to Trade; but, having a Turn to Poetry and Theatrical Affairs, he became connected with

## W A

with the *English* and *Irish* Theatres; of both which he has written an entertaining History, as a Supplement to the celebrated Account written by Mr. Colley Cibber.—Mr. *Victor* is now Poet-Laureat to the Lord-Lieutenant of Ireland.—He is reported to be the Author of several little Theatrical Pieces, and to have altered some others, from former Writers; particularly *Shakespeare's Two Gentlemen of Verona*; but his Name not being affixed we only speak of them thus briefly, as not having Authority to be more particular.—He is likewise Author of several Pieces of Poetry, which have been printed with his Name; besides his Birth-day Odes, &c. written by him as Poet-Laureat of Ireland.

VILLIERS, George, Duke of Buckingham. See BUCKINGHAM.

## W.

**W**AGER, Lewis, wrote one Interlude; called  
MARY MAGDALENE, her  
Life and Repentaunce,  
1567.

WALKER, Thomas, was both Author and Actor.—He was the original *Macheath* in the *Beggar's Opera*; but his Success in that Part made him so vain and careless, that he was at length dismissed the Theatre: He afterwards went over to Ireland, where he died in 1745.

He brought two dramatic Pieces on the Stage, viz.

1. The *Quaker's Opera*, 1729.
2. The *Fate of Villainy*. Trag.  
1730.

## W A

WALKER, William, was born in the Island of *Barbadoes*, where his Father was a considerable Planter, who sent him over to England for Education at *Eton College*.—He wrote

1. *Victorious Love*. T. 1698.
2. *Marry, or do worse*. Com.  
1707.

WALLER, Edmund, Esq; was the Son of Robert Waller, Esq; of *Agmondesham* in *Buckinghamshire*, by Anne, the Sister of the great *Hamden*, who distinguished himself so much in the Beginning of the Civil Wars.—He was born in 1605; and, his Father dying when he was very young, the Care of his Education fell to his Mother, who sent him to *Eton School*.—He was afterwards sent to *King's College* in *Cambridge*, where he could not continue long; for at sixteen or seventeen Years of Age, he was chosen into the last Parliament of King *James I.* and served as Burgeſs for *Agmondesham*.—He began to exercise his poetical Talent so early as the Year 1623, as appears from his Verses “Upon the Danger his Majesty (being Prince) “escaped in the Road of St. “*Andero*,” for there Prince *Charles*, returning from *Spain* that Year, had like to have been cast away.—It was not, however, Mr. *Waller's* Wit, his fine Parts, or his Poetry, that so much occasioned him to be first publicly known, as his carrying off the Daughter and sole Heiress of a rich Citizen, against a Rival, whose Interest was espoused by the Court.—It is not known at what Time he married his first Lady; but he was a Widower, before he was five and twenty, when he began to have a Passion for *Sacharissa*, which was a fictitious Name for the Lady *Dorothy Sidney*.

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*Sidney*, Daughter to the Earl of *Leicester*, and afterwards Wife to the Earl of *Sunderland*.—He was now known at Court, caressed by all who had any Relish for Wit and polite Literature; and was one of the famous Club, of which the Lord *Falkland*, Mr. *Chillingworth*, and other eminent Men were Members.—He was returned Burgess for *Agmondesham* in the Parliament, which met in *April* 1640.—An Intermision of Parliaments having disgusted the Nation, and raised Jealousies against the Designs of the Court, which would be sure to discover themselves, whenever the King came to ask for a Supply; Mr. *Waller* was one of the first who condemned the preceding Measures. He shewed himself in Opposition to the Court, and made a Speech in the House on this Occasion; from which we may gather some Notion of his general Principles in Government; wherein, however, he afterwards proved very variable and inconstant.—He opposed the Court also in the Long Parliament, which met in *November* following, and was chosen to impeach Judge *Crawley*, which he did in a warm and eloquent Speech, *July* the 6th, 1641.—This Speech was so highly applauded, that twenty thousand of them were sold in one Day.—In 1642, he was one of the Commissioners appointed by the Parliament, to present their Propositions of Peace to the King at *Oxford*.—In 1643, he was deeply engaged in a Design to reduce the City of *London* and the *Tower*, to the Service of the King, for which he was tried and condemned, together with Mr. *Tomkyns* his Brother-in-Law, and Mr. *Challoner*: The two latter suffered Death, but Mr. *Waller*

obtained a Reprieve; he was, however, sentenced to suffer a Year's Imprisonment, and to pay a Fine of ten thousand Pounds. After this, he became particularly attached to *Oliver Cromwell*, upon whom he wrote a very handsome Panegyric.—He also wrote a noble Poem on the Death of that great Man.

At the Restoration he was treated with great Civility by *Charles II.* who always made him one of the Party in his Diversions at the Duke of *Buckingham's* and other Places.—He sat in several Parliaments after the Restoration. He continued in the full Vigour of his Genius to the End of his Life; and his natural Vivacity made his Company agreeable to the last.—He died of a Dropsy, *October* the 1st, 1687, and was interred in the Church-Yard of *Beconsfield*, where a Monument is erected to his Memory.—He is looked upon as the most elegant and harmonious Versifier of his Time, and a great Refiner of the *English* Language.—His dramatic Pieces are,

1. *POMPEY the Great.* Trag. 1664.

2. *The Maid's Tragedy*; altered from *Fletcher*.

*WAPUL*, *George*, wrote one Play, called

*Tide tarrieth for no Man.* Com. 1611.

*WARD*, *Edward*, was a Man of low Extraction, and almost destitute of Education.—He was an Imitator of the famous *Butler*, and wrote *The Reformation*, a Burlesque Poem, in which he aimed at the same Kind of Humour which has so remarkably distinguished *Hudibras*.—Of late Years, says Mr. *Jacob*, he has kept a public House in the City, but in a genteel Way.—*Ward*

was,

was, in his own droll Manner, a violent Antagonist to the Whigs, and, in Consequence of this, drew to his House such People as had a Mind to indulge their Spleen against the Government. — He was thought to be a Man of strong natural Parts, and possessed a very agreeable Pleasantry of Temper. — *Ward* was much affronted when he read Mr. *Jacob's* Account, in which he mentions his keeping a public House in the City; and, in a Book called *Apollo's Maggot*, declared this Account to be a great Falstity, protesting that his public House was not in the City, but in *Moorfields*. — *Ward* is most distinguished by his well-known *London Spy*. — He wrote one dramatic Piece, called,

The *Humours of a Coffee-House*. Com. as it is daily acted at most of the Coffee-Houses in London.

WARD, Henry, a Comedian, published three dramatic Pieces in 1747.

1. The *Happy Lovers*, or the *Beau metamorphosed*. C.
2. The *Fetticoat Plotter*, or *More Ways than one for a Wife*. C.
3. The *Widow's Wish*, or *An Equipage of Lovers*. C.

W A V E R, Mr. Robert, the Author of one dramatic Piece, called

*Lusty JUVENTUS*. Interlude, 1561.

W A Y E R, Mr. William, Author of one Play, called

*The longer thou livest, the more Foole thou arte*. C. 1570.

W E A V E R, Mr. John. — This Person is a celebrated *Dancing-Master*, who makes his chief Residence at *Shrewsbury*. — He differs from most of his Profession, not altogether depending upon

his *Heels*. — He wrote, or invented, several Pieces, called dramatic Pantomimes.

1. The *Loves of MARS and VENUS*. 1716.
2. *ORPHEUS and EURIDICE*. 1717.
3. The *Judgment of PARIS*. 1732.

He was wrote several judicious Books, that shew a *Head* is not wanting to his *Heels*, viz.

*A History of the Mimes and Pantomimes of the Ancients*.

*The Art of Dancing, with a Treatise on Action and Gesture*.

He was the first Restorer of Pantomimes after the ancient Manner, without speaking.

WEBSTER, John, was accounted a tolerable Poet, and was well esteemed by his Contemporary Authors, particularly *Decker*, *Marston* and *Rowley*, with whom he wrote in Conjunction. His Plays are,

1. The *White Devil*, or *Tragedie of P. Gordiano Urfini, Duke of Brachiano, wylbe the Lyfe and Deathe of Vittoria Corombona, the famous Venetian Courtezan*. 1612.
2. The *Devil's Law-Case*, or *When Women go to Law, the Deville is full of Business*. Tragi-Com. 1623.
3. The *Dutchess of MALFRY*. Trag. 1623. revived with some Alterations, 1709.
4. *APPIUS and VIRGINIA*. Trag. 1659.
5. The *THRACIAN Wonder*. Comic-Historical Play.
6. *A Cure for a Cuckold*. Com.

WELSTED, Leonard, Esq; This Gentleman was descended from a very good Family in *Leicestershire*, and received the Rudiments of his Education in *Westminster School*. — In a Piece, said to

to have been written by Mr. *Wellsed*, called the *Characters of the Times*, printed in 8vo, 1728, he says of himself, that "he had, in his Youth, raised so great Expectations of his future Genius, that there was a Kind of Struggle between the two Universities, which should have the Honour of his Education; to compound this, he civilly became a Member of both, and, after having passed some Time at the one, he removed to the other. — From thence he returned to Town, where he became the darling Expectation of all the polite Writers, whose Encouragement he acknowledged in his occasional Poems, in a Manner that will make no small Part of the Fame of his Protectors. — It also appears from his Works, that he was happy in the Patronage of the most illustrious Characters of the present Age. — Encouraged by such a Combination in his Favour, he published a Book of Poems, some in the *Ovidian*, some in the *Horatian* Manner, in both which the most exquisite Judges pronounced he even rivalled his Masters. — His Love Verses have rescued that Way of Writing from Contempt. — In the Translations he has given us the very Soul and Spirit of his Author. — His Odes, his Epistles, his Verses, his Love-Tales, all are the most perfect Things in all Poetry." — If this pleasant Representation of our Author's Abilities were just, it would seem no Wonder, if the two Universities should strive with each other for the Honour of his Education; but it is certain the World hath not coincided with this Opinion of Mr. *Wellsed*;

who, by the Way, can hardly be thought to have been serious in such an extravagant Self-Approbation, which we can only look upon as a Piece of Merriment. — Our Author, however, does not appear to have been a mean Poet; he had certainly, from Nature, a good Genius, but, after he came to Town, he became a votary to Pleasure; and the Applauses of his Friends, which taught him to overvalue his Talents, perhaps slackened his Diligence, and, by making him trust solely to Nature, slight the Assistance of Art.

In the Year 1718, he wrote the *Triumvirate*, or a Letter in Verse from *Palemon* to *Celia* from *Bath*, which was meant as a Satire against Mr. *Pope*. — He wrote several other occasional Pieces against this Gentleman, who, in Recompence of his Enmity, has mentioned him in his *Dunciad*; and also in his Parodie upon *Denham's Cooper's Hill*, as follows;

"Flow *Wellsed*, flow; like thine  
 "Inspirer, Beer,  
 "Tho' stale, not ripe; tho' thin,  
 "yet never clear;  
 "So sweetly mawkish, and so  
 "smoothly dull;  
 "Heady, not strong; and foam-  
 "ing, tho' not full."

How far Mr. *Pope's* Insinuation is true, that Mr. *Wellsed* owed his Inspiration to Beer, they who read his Works may determine for themselves. — His only dramatic Piece is,

The *Dissembled Wanton*, or *My Son get Money*. Com.  
 1726.

WESTON, John, Esq; wrote a Play, called

The *AMAZONIAN Queen*, or  
*the Amours of Thalestris*  
*and Alexander*. Tr. Com.  
 1667. W E

## W H

WETHERBY, *James*, belonged to the Revenue at *Bristol*, and wrote

PAUL the *Spanish Sharper*. Farce, 1730.

WHINCOP, *Thomas*, Esq;—This Gentleman wrote

SCANDERBEG, or *Love and Liberty*. Trag. not acted, but published with the *Life of Scanderbeg*, 1747.

WHITAKER, *William*, published a Play, called

The *Conspiracy*, or *Change of Government*. Trag. 1680.

WHITEHEAD, *William*, Esq; Poet-Laureat to their Majesties King *George II.* and *III.* succeeded to the Laurel on the Death of *Mr. Colley Cibber*.—He is greatly esteemed as a polite and elegant Writer, to which his Travels abroad, and particularly into *Italy*, the native Soil of the Muses, have perhaps not a little contributed.

On his Return to *England*, about the Year 1749, he gave the Town a new Tragedy, intitled the *Roman Father*, founded on the celebrated Story of the *Horatii* and *Curiatii*; it was acted with tolerable Success at the Theatre-Royal in *Drury-Lane*, 1750.—In 1754, he brought upon the same Stage another Tragedy, entitled, *Cecilia*, *Queen of Athens*; which had a tolerable Run, notwithstanding it came out too late in the Year to bring crowded Audiences; however, the Appearance the Boxes made, was sufficient to keep both the Poet and Players in Countenance.—In 1762, he likewise brought upon the same Theatre, a Comedy, entitled, *The School for Lovers*, formed on a Plan laid down by *M. De Fontenelle*, and, like most of the *French Productions* of this Kind, is rather a Conversation-

## W I

Piece than a Comedy.—The Conversation is, however, natural, decent and moral; and, if the Work does not abound with all that Variety of Business, Plot, Scenery, Character and Humour, which are requisite to gratify the Taste of an *English Audience*, it is, nevertheless, not an uninteresting Performance, and may certainly rank among those which are distinguished by the Appellation of *Genteel Comedy*.—*Mr. Whitehead* has also published several detached Poems, which have been well received, besides his Anniversary Odes, &c. written, *ex Officio*, as Poet-Laureat.

WILD, *Robert*, a dissenting Minister, was Author of *Iter Bo reale*, and some other Poems: and also of

The *Benefice*. Com. 1689.

WILDER, *Mr.* was both Actor and Poet.—He wrote

The *Gentleman Gardener*. Far. 1749.

WILKINS, *Mr. George*.—This Author wrote a Play, called

The *Miseries of enforced Marriage*. Tragi-Com. 1637.

WILKINSON, *Mr. William*, the Author of one Play, called *Vice Reclaimed, or the Passionate Mistress*. Com. 1699.

WILLAN, *Mr. Leonard*.—This Author wrote a Pastoral, called

*ASTREA, or True Love's Mirror*, 1651.

WILMOT, *Mr. Robert*.—A Gentleman of the *Temple*, who published a dramatic Piece, called

TANCRED and GISMUND, 1592.—This Play was not originally wrote by *Wilmot*, but many Years before the Publication, by a Set of *Templers*.

WIL.

# W O

WILSON, Mr. John. — This Gentleman, who lived in Ireland, in the Reign of King Charles II. and was Recorder of Londonderry, was the Author of four Plays.

1. ANDRONICUS COMMI-  
NIUS. Trag. 1663.
2. The Projectors. C. 1665.
3. The Cheats. Com. 1671.
4. Belphegor, or the Mar-  
riage of the Devil. Com.  
1690.

WILSON, Mr. Robert, wrote one Play, called  
The Cöbler by Prophecie. Com.  
1565.

WINCHELSEA, Anne, Coun-  
tess of, was the Daughter of Sir  
William Kingsmill, of Sidmonton,  
in the County of Southampton. —  
She was Maid of Honour to the  
second Dutchess of the Duke  
of York, afterwards K. James II.  
She married Heneage, second Son  
of the Earl of Winchelsea; who  
afterwards succeeded to the Title  
of that Earldom.

One of the most considerable of  
this Lady's Poems was that *Upon  
the Spleen*, printed in a new Mis-  
cellany of original Poems on se-  
veral Occasions, published by Gil-  
don, in 1701. — A Collection of  
her Poems was printed in 1713,  
8vo. containing likewise a Tra-  
gedy, called *Aristomenes*, never  
acted; and a great Number of  
her Pieces still continue unpub-  
lished. — She died August the 5th,  
1720, without Issue; as did the  
Earl her Husband, September the  
30th, 1726.

WISEMAN, Mrs. — This Gen-  
tlewoman wrote a Play, called

ANTIOCHUS the Great, or the  
*Fatal Relapse*. T. 1706.

WOOD, The Rev. Mr. Natha-  
niel, was a Clergyman of the  
City of Norwich; he wrote a  
dramatic Piece, called

# W Y

The *Conflyte of Conscience*, a  
Pastoral, 1581.

WORSDALE, Mr. James. —  
This Author is both a Poet and  
a Painter; he has published se-  
veral small Pieces, Songs, &c.  
beside the following dramatic  
Performances;

1. *A Cure for a Scold*. Ballad  
Farce, taken from *Shakes-  
peare's Taming of the  
Shrew*.
2. *The Assembly*. Farce, in  
which Mr. Worsdale him-  
self acted the Part of Old  
Lady Scandal.
3. *The Queen of SPAIN*.
4. *The Extravagant Justice*.  
Farce.

Of this Gentleman Mrs. *Pilking-  
ton* has related several pleasant A-  
necdotes, in her well-known *Me-  
moirs*. — He is now possessed of a  
considerable Place under the Go-  
vernment, in his Capacity of  
Painter.

WRIGHT, John. — This Gen-  
tleman, who was of the *Middle-  
Temple*, wrote two dramatic  
Pieces.

1. *THYESTES*. Tr. 1674.
  2. *Mock THYESTES*. Farce,  
in Burlesque Verse, 1674.
- WRIGHT, Thomas, was Ma-  
chinist to the Theatre, and wrote  
*The Female Virtuoso*. Com.  
1693.

WYCHERLY, William. — This  
eminent Comic Poet, who was  
born about the Year 1640, was  
the eldest Son of *Daniel Wycherly*,  
of *Cleve* in *Shropshire*, Esq; —  
When he was about fifteen Ycars  
of Age, he was sent to *France*,  
where he became a Roman Ca-  
tholick; but, on his Return to  
*England*, and becoming a Gen-  
tleman - Commoner of *Queen's*  
College in *Oxford*, he was recon-  
ciled to the Protestant Religion.  
He

He afterwards entered himself in the *Middle Temple*; but, making his first Appearance in Town in the loose Reign of *Cha. II.* when Wit and Gaiety were the favourite Distinctions, he soon quitted the dry Study of the Law, and pursued Things more agreeable to his own Genius, as well as to the Taste of the Age.—As nothing was likely to take better than dramatic Performances, especially Comedies, he applied himself to this Species of Writing.—On the Appearance of his first Play, he became acquainted with several of the first-rate Wits, and likewise with the Dutchess of *Cleveland*, with whom, according to the secret History of those Times, he was admitted to the last Degree of Intimacy.—*Villiers*, Duke of *Buckingham*, had also the highest Esteem for him; and, as Master of the Horse to the King, made him one of his Equerries; as Colonel of a Regiment, Captain-Lieutenant of his own Company, resigning to him at the same Time his own Pay as Captain, with many other Advantages.—King *Charles* likewise shewed him signal Marks of Favour; and once gave him a Proof of his Esteem, which perhaps never any Sovereign Prince before had given to a private Gentleman.—Mr. *Wycherly* being ill of a Fever, at his Lodgings in *Bow-street*, the King did him the Honour of a Visit.—Finding him extremely weakened, and his Spirits miserably shattered, he commanded him to take a Journey to the South of *France*, believing that the Air of *Montpelier* would contribute to restore him, and assured him, at the same Time, that he would order him 500*l.* to defray the Charges of the Journey.—Mr. *Wycherly* accordingly

went into *France*, and, having spent the Winter there, returned to *England*, entirely restored to his former Vigour.—The King, shortly after his Arrival, told him, that he had a Son, who he was resolved should be educated like the Son of a King, and that he could not chuse a more proper Man for his Governor than Mr. *Wycherly*; for which Service 1500 *l. per Annum* should be settled upon him.

Mr. *Wycherly*, however, such is the uncertain State of all human Affairs, lost the Favour of the King, by the following Means:—Immediately after he had received the gracious Offer above-mentioned, he went down to *Tunbridge*, where, walking one Day upon the Wells-Walk, with his Friend Mr. *Fairbeard*, of *Gray's-Inn*, just as he came up to the Bookseller's Shop, the Countess of *Drogheda*, a young Widow, rich, noble and beautiful, came there to enquire for *The Plain Dealer*; “Madam,” says Mr. *Fairbeard*, “since you are for the *Plain Dealer*, there he is for you;” pushing Mr. *Wycherly* towards her. “Yes,” says Mr. *Wycherly*, “this Lady can bear plain Dealing; for she appears to be so accomplished, that what would be a Compliment to others, would be plain Dealing to her.”—“No, truly, Sir,” said the Countess, “I am not without my Faults, any more than the rest of my Sex; and yet, notwithstanding, I love plain Dealing, and am never more fond of it, than when it tells me of them.”—“Then, Madam,” says Mr. *Fairbeard*, “you and *The Plain Dealer*, seem designed by Heaven for each other.”—In short, Mr. *Wycherly* walked a Turn or two

two with the Countess, waited upon her home, visited her daily at her Lodgings while she staid at *Tunbridge*, and at her Lodgings in *Hatton-Garden*, after she went to *London*; where in a little Time he married her, without acquainting the King.—But this Match, so promising, in Appearance, to his Fortunes and Happiness, was the actual Ruin of both.—As soon as the News of it came to Court, it was looked upon as a Contempt of his Majesty's Orders; and Mr. *Wycherly's* Conduct after his Marriage occasioned this to be resented still more heinously; for he seldom or never went near the Court, which made him thought downright ungrateful.—The true Cause of his Absence, however, was not known. In short, the Lady was jealous of him to that Degree, that she could not endure him to be one Moment out of her Sight.—Their Lodgings were in *Ecw-street, Covent-Garden*, over against the *Cock*; whither, if he at any Time went with his Friends, he was obliged to leave the Windows open, that his Lady might see there was no Woman in Company.—Nevertheless, she made him some Amends, by dying in a reasonable Time.—She settled her Fortune on him: But his Title being disputed after her Death, the Expences of the Law and other Incumbrances so far reduced him, that, not being able to satisfy the Importunity of his Creditors, he was flung into Prison, where he languished several Years; nor was he released, till King *James II.* going to see his *Plain-Dealer*, was so charmed with the Entertainment, that he gave immediate Orders for the Payment of his Debts; adding withal a

Pension of 200 l. *per Annum*, while he continued in *England*. But the bountiful Intentions of that Prince had not all the designed Effect, for *Wycherly* was ashamed to give the Earl of *Mulgrave*, whom the King had sent to demand it, a full Account of his Debts.—He laboured under these Difficulties, till his Father died; and then too the Estate, that descended to him, was left under very uneasy Limitations, since, being only a Tenant for Life, he could not raise Money for the Payment of his Debts.—However, he took a Method of doing it, which few suspected to be his Choice; and this was making a Jointure.—He had often declared, that he was resolved to *die* married, though he could not bear the Thoughts of *living* in that State again: Accordingly, just at the Eve of his Death, he married a young Gentlewoman with 1500 l. Fortune, Part of which he applied to the Uses he wanted it for.—Eleven Days after the Celebration of these Nuptials, in *December 1715*, he died; and was interred in the Vault of *Covent-Garden Church*. He published a Volume of Poems in 1704, Folio; and, in 1728, his posthumous Works, in Prose and Verse, were published by Mr. *Lewis Theobald*, in 8vo.—His dramatic Pieces are,

1. *Love in a Wood*, or *St. James's Park*. C. 1672.
2. *The Gentleman Dancing-Master*. Com. 1673.
3. *The Plain-Dealer*. Com. 1678.
4. *The Country Wife*. Com. 1683.

Mr. *Pope*, when very young, made his Court to Mr. *Wycherly*, when very old; and the latter

was so well pleased with the former, and had such an Opinion of his rising Genius, that he entered into an intimate Correspondence with him. See the Letters between *Pope* and *Wycherly*, printed in *Pope's Works*.

## Y.

**Y**ARRINGTON, Mr. Robert, wrote a Play, called *Two Tragedies in one*, printed not till many Years after it was wrote, 1592.

**Y**OUNG, The Rev. Dr. Edward.—This great Genius was bred at *Oxford*, being a Fellow of *All-Souls College* in that Univer-

sity. — He took his Degree of Doctor of the Civil Law; and afterwards, going into Holy Orders, was made one of his Majesty's Chaplains, and obtained the Living of *Welwyn* in *Hertfordshire*. — He married the Lady *Elizabeth Lee*, Daughter of the late Earl of *Litchfield*. — He is Author of those fine moral Satires, called *The Universal Passion*; but his greatest Reputation arises from his celebrated *Complaint*, or *Night Thoughts*; which Work has succeeded more than any other moral Poem, of such considerable Bulk, since *Milton's Paradise Lost*. His dramatic Pieces are,

1. *Busiris*. Trag. 1719.
2. *The Revenge*. Trag. 1721.
3. *The Brothers*. Trag. 1753.

Dr. Young's Works are collected into four Pocket Volumes. 1757.

# S U P P L E M E N T

## O F

### L I V E S O M I T T E D.

M A

**B**ICKERSTAFF, Mr. *Isaac*, a Native of the Kingdom of *Ireland*, is a Lieutenant of Marines, and Author of

1. *THOMAS and SALLY*, a Dramatic Entertainment.
2. *Love in a Village*, an English Opera.

This last had a Run almost equal to that of the famous *Beggar's Opera*.—Both these Pieces were acted at the Theatre Royal in *Covent Garden*; the first in the Year 1760, and the second in 1762.

**COCKBURN**, Mrs. *Catherine*.—See this Life under the Lady's Maiden Name; viz. *TROTTER*.

**MANLEY**, Mrs. was the Daughter of Sir *Roger Manley*, who is said to have been the Author of the first Volume of that famous Work, the *Turkish Spy*. Mrs. *Manley* received an Education suitable to her Birth; and gave early Discoveries of a Genius, much superior to what is usually found among her Sex.—In her Infancy she lost her Mother; a Loss which was attended by many other Misfortunes; for when she grew up, she was cheated into a false Marriage by a near Relation of the same Name, to

M A

whom her Father had bequeathed the Care of her. We call it a false Marriage, because the Gentleman had a former Wife then living; and pretended to marry her, only to gratify a criminal Passion.—She was afterwards brought to *London*, where she was soon deserted by him; and thus, in the very Morning of her Life, when all Things should have been gay and promising, she wore away three wretched Years in Solitude. When she appeared in the World again, she fell, by mere Accident, under the Patronage of the Dutchess of *Cleveland*, a Mistress of *Charles II.*—She was introduced by an Acquaintance of her Grace's, to whom she was paying a Visit; but the Dutchess, being a Woman of a very fickle Temper, grew tired of Mrs. *Manley* in six Months Time, and discharged her upon a Pretence, whether groundless or not is uncertain, that she intrigued with her Son.—When our Authoress was dismissed by the Dutchess, she was solicited by General *Tidcombe*, to pass some Time with him at his Country-Seat; but she excused herself by saying, "That her Love of Solitude was improved by a Disgust of the  
" World;

"World; and since it was impossible for her to be in Public with Reputation, she was resolved to remain concealed."—In this Solitude she wrote her first Tragedy, called the *Royal Mischief*, which was acted at the Theatre in *Lincoln's-Inn-Fields*, in the Year 1696.—As this Play succeeded, she received such unbounded Incense from Admirers, that her Apartment was crowded with Men of Wit and Gaiety.—This proved, in the End, very fatal to her Virtue; and she afterwards engaged in Intrigues, and was taken into keeping.—In her retired Hours, she wrote her four Volumes of the *Memoirs of the New Atalantis*, in which she was not only very free with her own Sex, in her wanton Description of Love Adventures, but also with the Characters of many high and distinguished Personages. Her Father had always been attached to the Cause of *Cha. I.* and she herself had a confirmed Aversion to the Whig Ministry; so that the Representations of many Characters in her *Atalantis*, are nothing else but Satires upon those, who had brought about the Revolution.—Upon this a Warrant was granted, from the Secretary of State's Office, to seize the Printer and Publisher of those Volumes.—Mrs. *Manley* had too much Generosity, to let innocent Persons suffer on her Account; and therefore voluntarily presented herself before the Court of *King's-Bench*, as the Author of the *Atalantis*.—When she was examined before Lord *Sunderland*, who was then Secretary, he was curious to know, from whom she got Information of some Particulars, which they imagined to be above her own Intelligence.—

She replied, with great Humility, that she had no Design in writing, farther than her own Amusement and Diversion in the Country, without intending particular Reflections and Characters; and did assure them, that nobody was concerned with her. When this was not believed, and the contrary urged against her by several Circumstances, she said, "then it must be by Inspiration, because, knowing her own Innocence, she could account for it no other Way."—The Secretary replied, that "Inspiration used to be upon a good Account; but that her Writings were stark nought."—She acknowledged, "that his Lordship's Observation might be true; but, as there were evil Angels as well as good, that what she had wrote might still be by Inspiration."—The Consequence of this Examination was, that Mrs. *Manley* was close shut up in a Messenger's House, without being allowed Pen, Ink and Paper.—However, her Council sued out her *Habeas Corpus*, and she was admitted to Bail.—Whether those in Power were ashamed to bring a Woman to a Trial for writing a few amorous Trifles, or whether the Laws could not reach her, because she had disguised her Satire under romantic Names, and a feigned Scene of Action, she was discharged, after several Times exposing herself in Person, to cross the Court before the Bench of Judges, with her three Attendants, the Printer and two Publishers.—Not long after, a total Change of the Ministry ensued, when she lived in high Reputation and Gaiety, and amused herself in writing Poems and Letters; and conversing with

Wits.

Wits.—A second Edition of a Volume of her Letters was published in the Year 1713.—*Lucius, the first Christian King of Britain*, a Tragedy, was written by her, and acted in *Drury-Lane*, in the Year 1717.—She dedicated it to Sir Richard Steele, whom she had abused in her *Nero Atalantis*; but was now upon such friendly Terms with him, that he wrote the Prologue to this Play, as Mr. Prior did the Epilogue.—This, with the Tragedy before mentioned, and a Comedy called *the Lost Lover, or the Jealous Husband*, acted in the Year 1696, make up her dramatic Works.—She died July the 11th, 1724.

MURPHY, *Arthur*, Esq; is a Native of Ireland, was bred to Business, and was some Time employed in a Compting-House in the City of London; but, having a greater Love for the Muses than for Tare and Tret, he soon removed to the other Side of *Temple-Bar*, and commenced an early Acquaintance with the Theatres.

After writing some small Pieces of Poetry and Dramatic Essays, he at length resolved to try his Talent as an Actor.—Having the Advantage of a very good Figure, and being allowed an excellent Judge of the Performances of others, in that Profession, the Managers of *Drury-Lane* readily engaged him, at a genteel Salary. But, on the Expiration of the first Season, not having met with all the Success he possibly expected, in some of the principal Characters, he thought proper to quit the Stage; and then, applying himself to the Study of the Law, he became a Member of the Society of *Lincoln's-Inn*; and will

probably one Day make a considerable Figure in that liberal Profession.—He remained, however, constant in his Affection for the Muses, and has hitherto chosen to fill up those Intervals of Time, in which he was not employed in his necessary Attendance upon *Coke* and *Littleton*, and continued to entertain the Public with his dramatic Writings; which are as under:

1. *The Apprentice*. Farce, of two Acts; performed, with great Applause, at the Theatre in *Drury-Lane*, 1756.
2. *The Upholsterer, or What News?* Farce, of two Acts; performed, with very great Success, at the same Theatre, 1758.
3. *The Orphan of CHINA*. Trag. founded on *Voltaire's* Trag. on the same Subject; acted with Success at the Theatre in *Drury-Lane*, 1759.
4. *The Desert Island*, a Dramatic Poem, in 3 Acts, performed at the same Theatre, with inferior Success, 1760.
5. *The Way to keep him*. Com. of three Acts, performed jointly with the foregoing Piece, but with greater Approbation; which the Author perceiving, enlarged the *Way to keep him*, and extended it to a Com. of five Acts, which he brought upon the same Stage, in 1761, with very good Success.
6. *All in the Wrong*. Com. acted at the same Theatre, with great Success, 1761.

7. The

7. *The Old Maid.* Com. in two Acts, performed likewise at the same House, in the same Season; and with no inconsiderable Applause.

8. *The Citizen.* Farce, acted with tolerable Success, at the Theatre Royal in Covent-Garden, 1762.

Since our first Volume was printed off, we have been also informed, that Mr. *Murphy* was Author of the *Spouter*, or *Tripple Revenge*, a Comic Farce of two Acts, never brought on the Stage, and probably intended only for the Closet. — The *Monthly Reviewers*, in their Account of it, observe, that the Author has displayed a good Deal of Wit and Humour; and that his Satire is chiefly level'd at certain Theatrical Gentlemen, who are pleasantly mimicked and ridiculed. — We are therefore convinced, that this Piece could not be intended to ridicule his own Farce of the *Apprentice*; whatever might be the Design of another Piece, bearing a similar Title, but greatly inferior to Mr. *Murphy's* Performance.

This ingenious Gentleman is likewise Author of those sprightly and entertaining Papers, entitled *The Craftsman*, or *Gray's-Inn Journal*; which came out weekly; and were reprinted in two Pocket Volumes. — He has also been concerned in some Political Controversies; and is supposed to have had a principal Hand in the famous *Test*, a periodical Paper, which came out in Opposition to Mr. *Pitt's* first Administration. — And the *Auditor*, in Defence of Lord *Bute*, was the Product of Mr. *Murphy's* Pen. — He has, moreover, given the

Public a handsome Edition of Mr. *Henry Fielding's* Works, in 4to. to which he has prefixed an ingenious and copious Dissertation on the Life and Writings of that witty and humorous Author.

*PHILIPS*, Mrs. *Catherine*, was the Daughter of Mr. *Fowler*, a Merchant of London; and was born in 1631. — She was educated at a Boarding-School in *Hackney*; where she very early distinguished herself for her Skill in Poetry. She was married to *James Philips*, of *Cardigan*, Esq; and afterwards went with the Viscountess of *Duncannon* into Ireland. — She translated *Corneille's* Tragedy of *Pompey*; which was several Times acted in 1663 and 1664, in which last Year it was published. She translated also the four first Acts of *Horace*, another Tragedy of *Corneille*; the fifth being done by Sir *John Denham*. — This amiable Lady died of the Small-Pox in London, June 22, 1664, to the Regret of all who knew her; and, among many others, the great *Cowley*, who expressed his Respect for her Memory, by an elegant Ode upon her Death. — Her Works were printed in Folio, under the Title of, "Poems  
" by the most deservedly-admired  
" Mrs. *Catherine Philips*, the  
" matchless *Orinda*," 1667. — There was likewise another Folio Edition, in 1678; and, in 1705, a small Volume of her Letters to Sir *Charles Cotterel* were printed, under the Title of "Letters from *Orinda* to *Poliarchus*;" the Editor of which tells us, that "they were the Effect of an  
" happy Intimacy between herself and the late famous *Poliarchus*; and are an admirable  
" Pattern for the pleasing Correspondence of a virtuous Friend-  
" ship.

## T H

“ship. — They will sufficiently  
 “instruct us, how an Intercourse  
 “of writing between Persons of  
 “different Sexes ought to be managed with Delight and Innocence; and teach the World  
 “not to load such a Commerce  
 “with Censure and Detraction,  
 “when it is removed at such a  
 “Distance from even the Appearance of Guilt.”

THOMPSON, Rev. Mr. *William*, an esteemed Poet of the present Age, was bred at the University of *Oxford*; where he became Fellow of *Queen's College*. The most considerable of his Per-

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formances, is his Poem, entitled *Sickness*; in five Books, written in blank Verse. — The ingenious Author first published this Poem in Quarto, about the Year 1740; and, in 1758, he republished it, together with several other Pieces, in an 8vo. Volume; in which was included the only dramatic Piece he wrote, viz.

GONDIBERT and BIRTHA.  
 Trag. taken from *Davenant's* Poem of *Gondibert*; never acted.

We are not sure whether this Gentleman be yet living or not.

# F I N I S.

1. The first step is to identify the problem. This involves understanding the symptoms and the context in which they are occurring.

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